

NIGEL SHORT'S

CHESS

SKILLS



A STEP BY STEP GUIDE TO WINNING PLAY

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Acknowledgements

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FOREWORD by Nigel Short

The question is often asked: 'How can I improve my chess?' There are several obvious answers such as 'Play more often'; 'Study'; 'Take coaching'; 'Buy a chess computer...'. All these facilities have been available for some time so why is it that so many people still have to ask the question?

One reason may be that the questioner has already reached his peak as a player. Even if such a player had the time and opportunity to play more often, study etc, he simply is not equipped with the type of mind required, or the ability to apply and dedicate himself to the task of improving his chess. After all not everyone can become a grandmaster or even a strong amateur.

In most other games when a player reaches, and is comfortable with, his level of play, he can join a local amateur club and play with and against others of similar standard without feeling any real pressure to improve. Because he has reached an acceptable standard and is regularly involved in his game, he maintains that standard without doing any studying or even exercise.

However because of the amount of time now put in to chess analysis generally many players feel forced to do some studying to maintain their level of play.

Of course it is advisable to keep in touch with current opening theory but most players would immediately improve their game, and at the same time consolidate their understanding of the game by learning as much as they can about aspects of chess that are not subject to the kind of analysis and updating which is constantly applied to opening play. I mean, of course, general strategy, middlegame tactics and endgame play.

You will notice that in the openings section I have treated this part of the game

superficially. Of course I realise that sound opening technique is important but I really want to help you improve your chess by encouraging study of the less transient aspects of the game. Although computers have been programmed to find improvements in endgame play these improvements, very few that there are, are so insignificant to the average player, that they are really not worth considering. In fact they are likely to play a part in grandmaster games only on very rare occasions.

Generally, there is nothing new in strategy, middlegame and endgame play. Apart from this very recent and minimal computer activity, everything about these aspects of the game has been endorsed as either the best or the only way over hundreds of years. Therefore, once learned and appreciated, the elements of these aspects cannot be changed. It follows that the player who understands these elements best will find it almost a natural progression to becoming a good player and will also find it much less exacting to maintain his rating and his ability.

It is because I want my book to help all players who wish to improve and/or maintain their standards that I have devoted so much of the material to the aspects I consider most essential to such progress.



Nigel Short
London 1989



INTRODUCTION by Malcolm Pein

At the time of writing Nigel was ranked third in the world. Although Nigel himself tires of references to his age it has to be pointed out that only Fisher and Kasparov had already achieved as much as Nigel has in his early twenties, and pre-Fisher only Morphy and Reshevsky had taken their early promise to such heights.

You will see from Nigel's career highlights at the end of this book exactly how much he has accomplished to date. It makes impressive reading.

Nigel outlines in this book some of the openings he has favoured and currently employs, tips and guidelines to enable chess players to negotiate the minefields of the middle- and endgames and his own thoughts on how he prefers to play the game.

Because of his involvement in junior chess and the weekend tournament scene in England since 1974. Nigel is known personally by a large number of chess players. Many of them still play regularly in the environment in which Nigel sharpened his natural talents and learned the basics of his trade. I have no doubt that these chess players and many others will learn a great deal from this book provided they take the time to look deeply at its contents and apply themselves to finding out just what has taken Nigel Short to the verge of a tilt at the world championship.

It is normally acknowledged that a sound defence is essential to aspiring world champions in chess just as much as in other sports, but, as will be seen from this book, direct evidence of defensive chess is something of a rarity. It is fortunate for most of us that Nigel achieves his high success rate by playing the kind of chess that most readily appeals to audiences, readers and students of the game. His aggression, particularly when attacking the Sicilian Defence with his beloved Yugoslav

Attack, is likely to have anyone on the edge of his seat. But be careful, when playing through such games there is often a tendency to play the moves too quickly as you get caught up in the spirit of the attacks. You should slow down a bit and study each move and its place in the games so you can appreciate just how the game are won.

When Nigel has played a move which on the face of it looks as though it must be one of those deep waiting moves so difficult for chess players to understand, or a sacrificial offer from which will come a dramatic victory, don't be surprised if Nigel describes it as a 'lemon'! If it was such a blunder he tells you so.

I hope you enjoy this book. It took a lot of time and effort to put it together but at the same time was one of the most enjoyable ventures in which I have ever been involved.

Malcolm Pein
London 1989

OPENINGS

Introduction

No doubt you have your favourite openings that you feel you understand and with which you feel comfortable, but many chess players come to grief when faced with an unfamiliar move or variation which takes the opening 'out of the book'. What to do about it? Well, this sort of thing should not cause the problems it sometimes does because your chosen opening should be based on sound principles that will hold good regardless of whether or not your opponent tries to take you out of the book.

So it is essential you understand the basic principles of opening play if you hope to make any improvement in your general playing standards. What are these principles?

- 1** Gain your share of the centre. This is best achieved by advancing the d- and e-pawns and developing at least one knight preferably towards the centre of the board as opposed to the a or h file
- 2** Develop knights and bishops before rooks and queen
- 3** Castle at an early stage. Do not allow your king to be trapped in the centre
- 4** Avoid moving the same piece twice in the opening
- 5** Do not bring out the queen early in the game
- 6** Do not embark on premature attacks
- 7** Concentrate on getting your pawns to squares where they can provide protected outposts for your pieces

Before going any further I should point out some of the problems about teaching and learning how to play chess. As in any form of teaching, it is important for the teacher to be as succinct as possible while at the same time ensuring that the learner understands what is being said. Not easy. Take the seven openings 'rules' outlined in

the previous paragraph. Very succinct but remember that in chess there is rarely an 'always' and rarely a 'never'. In other words there are often exceptions to the rules.

Obviously there are certain openings where you have to move the same piece twice. The most notable one is Alekhine's Defence, ie 1 e4 Nf6 2 e5 and the knight must move again. I do not rate this defence very highly at all but while I hope you will take note of most of what I try to convey to you throughout this book, I do not expect you to drop what may be your current favourite opening just because I do not like it. However despite (or even because of) Alekhine's Defence the advice in rule 4 is generally good.

Some openings call for certain moves to be completed before castling, but rule 3 is generally sound. Occasionally you may find yourself in a situation whereby your decision upon where to put your king will depend upon where your opponent puts his. There is much to recommend the old saying 'Castle because you want to and not just because you can.'

Occasionally it is useful to allow the queen an early sortie, but when you think such a position has arisen in a game think very carefully before you send the queen off to what could easily be her doom. Even her power can be of little use if she gets trapped in the middle of a crowded board when your opponent might be able to afford to give up material to capture such an invaluable prize – or he may even win it for nothing! And remember while you are using moves on the queen you cannot develop other pieces, which could work against you as the game unfolds.

If your opponent brings out his queen early, just stay calm and work out if this means any *real* danger to you. If it does not, let him waste his moves while you carry on developing soundly. Don't be lured into

wasting an equal number of moves by becoming involved in a pointless queen chase. Even if you think you are developing your own pieces in the process, ensure you are developing them to sensible squares.

Rule 6, though, *is* a 'never'. Premature attacks are always doomed to failure. No matter how attractive the possibility of an early win, you always find yourself one piece or one move short when it comes to administering the actual *coup de grace*.

Of course some games have been won by early attacks, but 'early' is not necessarily 'premature'! If the prospect of an early attack crops up in one of your games, before you get carried away make sure you can deal the killer blow at the end of it, or at

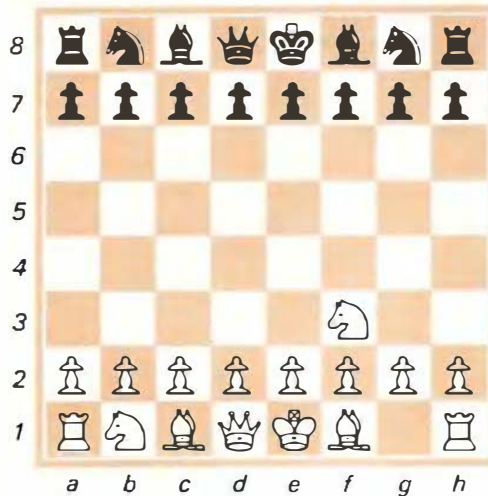
least end up substantially better off.

Back to your own favourite openings. Chess players choose these for various reasons, not all of which are sound. I have met many chess players who play certain types of openings and wonder why they do not get the kind of game they are hoping for. Obviously different openings produce different types of game and it is no use your playing for instance the Centre Counter (1 e5 d5) if you want a quiet game.

I hope the sections on actual opening play will help you to develop a sound opening repertoire. I suggest you look carefully at the types of games that result from given openings and then decide upon which ones suit you best.

White openings: Bad and indifferent

1 Nf3



OP1

This move is often coupled with pawn to c4: the English Opening. It is a perfectly sound move and cannot really be called bad or indifferent. All the same I am not much in favour of it. Even strong chess players may choose it, but it implies a wish to avoid an early confrontation.

Nf3 can develop into a range of respectable openings, but only if White has a clear plan in mind. Without a clear plan, White's position can become too passive and so



OP2

put him at a disadvantage.

This is exactly what occurred in the game Hug v Karpov, BBCtv Master Game, 1979. In this game play continued as follows: 1... Nf6 2 e3 b6 3 Be2 Bb7 4 0-0 e6 5 b3 d5 6 Bb2 Nbd7 7 c4 Bd6 8 d3 0-0 9 Nbd2 c5 10 Qc2 Re8 11 Rfe1 Rc8 12 a3 e5 13 cxd5 Nxd5 14 Rac1 Bb8 (see OP2). White's position now is very passive. He has nothing further up the board than his own third rank, whereas Black has advanced down to the fourth rank. White's pieces are cramped and most of the ways out are either blocked or controlled by Black. In fact, Black's bishops are already posing a long-range threat to the White king. So opening with Nf3 hasn't done White a great deal of good here.

1 b3

Larsen v Spassky
Rest of the World v USSR
Belgrade 1970



OP3

The move pawn to b3 is well-intentioned: White wants to develop his c1 bishop to b2 on the long diagonal a1-h8. Black, however, can gain for himself a nice comfortable position in the centre by the simple expedient of advancing his pawns.

White's opening appears to be indiff-

erent and the following example ends in a rather drastic fashion. However, if you're playing Black and find yourself confronted with this opening move by White, don't get too excited, for Black cannot take it for granted that the advantage will automatically be his. What the opening 1 b3 does do, though, is to allow Black to get on equal terms immediately. The game went on as follows:

1 ... e5 2 Bb2 Nc6 3 c4 Nf6 4 Nf3 e4 5 Nd4 Bc5 6 Nxc6 dxc6 7 e3 Bf5 8 Qc2 Qe7 9 Be2 0-0-0 10 f4 Ng4 11 g3 h5 12 h3h4.

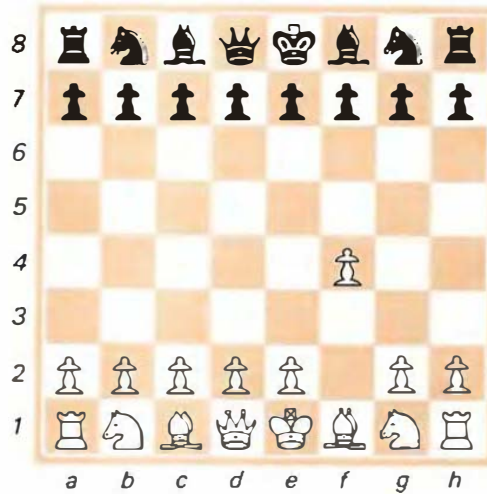


OP4

White is totally lost because he has failed to develop properly. He has neglected to castle, where it was possible, g1, and in the process has managed to give Black open lines of attack. Although the remaining moves are not strictly relevant to my theme, this game is regarded as a classic. So here are the remaining six moves so that you can see how the game works out on your own board. It's worthwhile making yourself familiar with this chess gem. 13 hxg4 hxg3 14 Rg1 Rh1!! 15 Rxh1 g2 16 Rf1 Qh4+ 17 Kd1 gxh1=Q+ and so with nowhere to escape to, and with no other piece available to provide protection, the final move is 18 White resigns. Checkmate is unavoidable.

1 f4

Unlike the two previous openings, this one is too aggressive. This is because by play-



OP5

ing this opening, White has, of his own accord, opened a line which endangers his own king along the diagonal of black squares f2, g3, h4. Black's best reply is to wager a pawn with From's Gambit. 1 ... e5 2 fxe5. Instead of just accepting this gambit, White should try a gambit of his own by playing the King's Gambit, that is 2 e4. 2 ... d6 3 exd6 Bxd6 4 Nf3 (not 4 Nc3 Qh4+ 5 g3 Qxg3+) 4 ... Nf6 5 e3 Ng4 Black has moved his king's knight twice in the opening, that is from g8 to f6 (4) and then from f6 to g4 (5). Normally the dual move would be frowned on, but here it has been worthwhile for Black: by this means, Black now threatens to undermine



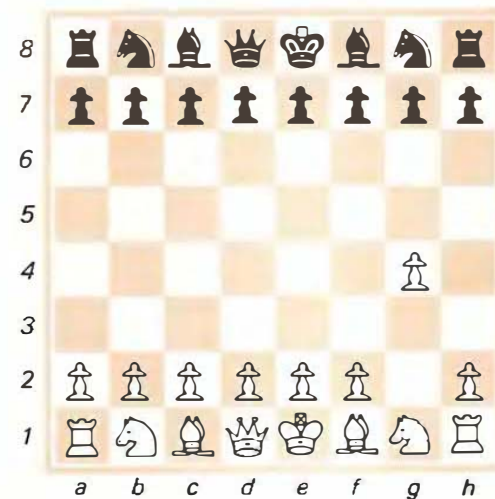
OP6

White's defence of g3 by the move ... Nxd2. 6 Qe2 Nc6 7 Nc3 0-0 8 Ne4 Re8 9 Nxd6 Qxd6 10 Qd3 Qf6 11 Qc3 Nce5 12 Be2 Nxf3+ 13 Bxf3 Qh4+ 14 g3 Qh3 (see OP6).

Black's queen sortie, even though there is only one other Black piece in support, that is the knight, has trapped the White king in the centre.

In this game White was therefore in a pretty parlous position and ten moves later Black won by a direct attack.

1 g4
Basman v Miles



OP7

In top level chess, this White opening is very rare, and with good reason, because it weakens the king's side at once, while at the same time doing nothing towards control of the centre. To be fair, International Master Michael Basman, who is the only top player to use this opening, is known for his zany ideas in this regard. However whether this move is made by a master or a beginner in chess, the move to g4 causes a great deal of self-inflicted damage. For instance h4 has already become a hole (a square which cannot be defended by another pawn) and f4 has become weak because White cannot play to g3 in support

of it. In this game Basman's opponent, Miles, at once took advantage of these weaknesses by moving his king's knight, rather unusually, g8 to e7 and then e7 to g6, in his fifth and sixth moves respectively. This is how the game went: 1 ... e5 2 h3 d5 3 Bg2 Nc6 4 c4 dxc4 5 Qa4 (here Basman compounded his ill-advised g4 opening with an equally unwise early development of his Queen) 5 ... Nge7 6 Nf3 Ng6 7 Nc3 Be6 8 h4 Bb4 9 Ng5 Bd7 10 Bd5 0-0 (see OP8).



OP8

At this point, you can see how well Black has been proceeding. He has developed all his pieces and has castled. Black even has an extra pawn on c4, so the White king is stuck in the middle and 12 moves later is forced to capitulate.

Note that 11 Bxc6 does not win a piece in view of 11 ... Bxc6 which forks the queen on a4 and the rook on h1.

NIGEL SHORT'S TIP

● *If your opponent neglects the centre, take it yourself. Occupy it with pawns. Their later advance can be used as the basis for an attack on the king.*

White openings: Good

Giuoco Piano

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 c3



OP9

After the first three moves, White and Black are evenly matched with their pieces, knights and the bishops and also their 'e' pawns symmetrically placed.

However White's fourth move, pawn to c3 is the first of his aggressive moves. The move to c3 is, in fact, the characteristic move of the opening known as the Giuoco Piano. By this means White poses a blatant threat to Black by preparing to establish a strong pawn centre with a move pawn to d4. There is also a concealed threat of pawn moves to b4 and a4, a5 which gains time for White at the expense of Black's king's bishop on c5.

White can then go on pushing the queen-side pawns and leaves an attack on the centre until later on.

The Giuoco Piano continues: 4... Nf6 5 d3 d6 6 b4 Bb6 7 a4 White is now threatening to win a piece, the Black bishop on b6, with an eighth move, to a5 7... a5. 8 b5 Ne7 White's pawns have now forced two retreats from Black, the bishop to b6, on the sixth move, and now the knight to e7 on the eighth move. 9 0-0 0-0 10

Nbd2 Ng6 11 Bb3 c6 (see OP10).



OP10

In the old Giuoco Piano opening, White's fifth move was 5 d4 instead of the one shown here, 5 d3. This could result in some extremely sharp play.

Black is forced to play 5... exd4. However White recaptures with the pawn by moving 6 cxd4. White has the initiative still, and Black is forced to play 6... Bb4+ as putting White's king in check is the only alternative to allowing the White pawns to charge forward.

The forcing nature of the play here greatly appealed to the attacking instincts of great players in the last century. Although it is rarely seen today at top level, you can learn a lot by playing through some of these aggressive games and incorporating some of their ideas into your own chess.

After Black's move 6... Bb4+, play can proceed: 7 Bd2 Bxd2+. 8 Nbx2 d5 9 exd5 Nxd5 10 0-0 0-0 with an equal position.

In another variation White can try the ultra-sharp Moller Gambit on the seventh move, like this: 7 Nc3 Nxe4 8 0-0 Bxc3 9 d5!

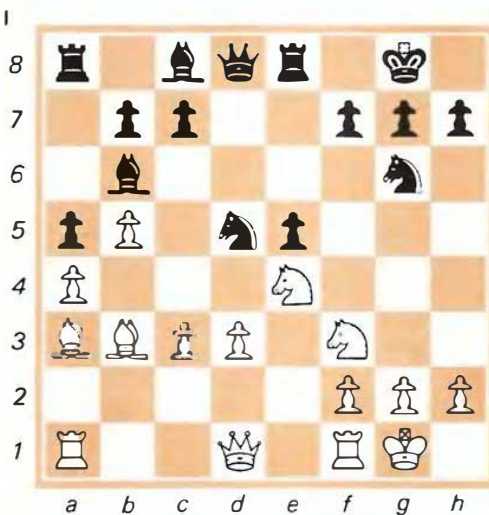
Although subsequent play becomes un-

clear, on the ninth move White is threatening the Black knight on c6 with another threat, to the Black bishop on c3 from the pawn on b2 (see OP11).



OP11

A typical Giuoco Piano position: White's queen-side pawn push has given White more space and White threatens to increase this advantage with moves like Nc4 and Ba3 or the more immediately available d4.



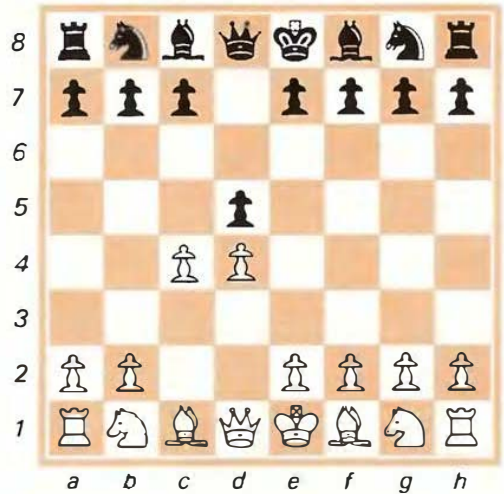
OP12

In the game Ljubojevic v Korchnoi, SWIFT Super Grandmaster Tournament, Brussels, 1987, Black tried to break White's grip with the move 11... d5, but after the subsequent 12 Ba3 Re8 13 exd5

Nxd5 14 Ne4 White was already harassing the Black king's bishop by virtue of the threat pawn c4 to c5 (see OP12).

Queen's Gambit (Exchange Variation)

1 d4 d5 2 c4 (see OP13)



OP13

This is the starting point of the Queen's Gambit, although it is hardly a gambit at all in the strict sense. Any attempt by Black to grab a pawn leads to White gaining the advantage on the queen's side and in the centre, too. For example after 2... dxc4, White can move 3 e4 placing two of his pawns in the centre on the fourth rank. Instead of moving the pawn to e4, however, White normally plays 3 Nf3. Here, White is reserving the possibility of moving his pawn to e3 should Black move a pawn to c5.

However let's go back to the point where Black has moved 2... dxc4 and White responds with 3 e4...

Black's best now is 3... Nf6, 4 e5 Nd5. If Black tries to hang on to his pawn on c4, this is what could happen to him: 3... b5, to which White can respond with 4 a4 and Black with 4... c6.

Black would be unwise to move 4... a6 because then White could move 5 axb5. However 4... c6 is no escape, because: after 4... c6, White can reply with 5 b3 and at this point Black's pawn structure has been dissolved.

Black normally prefers the Queen's Gambit Declined: in this case, Black's reply to White's 2 c4 is 2... e6 (see OP14).



OP14

Another possibility for Black is the Albin Counter Gambit, that is 2... e5. Play could then continue: 3 dxe5 d4 4 Nf3 Nc6 5 g3...

When combined with a later Nbd2, a3, b4 and Bb2, White's moves here provide a solid defence. They also afford a ready-made attack to counter any ideas Black may have of queen-side castling and king-side play.

A further alternative for Black is the Slav defence on the second move, that is 2... c6. White can meet this with 3 Nf3. Black responds 3... Nf6 and White answers 4 Nc3, followed by similar development to the main line below. At some point Black may try to grab the c4 pawn under more favourable circumstances than those outlined above. For example after 4 Nc3 in the Slav defence sequence, Black has the chance to move 4... dxc4. This presents White with two possibilities: either 5 a4 after which you can recapture on c4 later on or 5 e4, to which Black can respond 5... b5. This creates a pure gambit where the pawn centre and extra development are ample compensation.

In the Queen's Gambit Declined (2... e6) sequence, White normally plays 3 Nc3. However I am going to suggest a variation from normal practice, that is 3 Nf3. The reason is that after 3 Nc3, Black has a

chance to try the Von Hennig Schara Gambit, which is very difficult to meet in practice.

This is what can happen after White plays the normal 3 Nc3: 3... c5 4 cxd5 cxd4! 4... exd5 see below 5 Qxd4 Nc6! 6 Qd1 exd5 7 Qxd5 Bd7.

Black's eighth move could be 8... Nf6. This threatens the White queen on d5, and also gives Black open lines for his pieces and a lot of development.

I would recommend, therefore, that you play: 1 d4 d5 2 c4 e6 (Black is using the Queen's Gambit Declined here) then: 3 Nf3 Nf6 (3... c5 is a Tarrasch Defence). The game would proceed after this as follows: 4 cxd5 exd5 – a normal Tarrasch Defence; 5 Nc3, after which White proceeds with 6 g3 7 Bg2 8 0-0 and at some point, Black's queen's pawn becomes isolated: the point could be after the move dxc5 or cxd4, but in either case the Black queen's pawn becomes, for White, an object for attack (see Isolated Pawns.) 4 Nc3 Be7 5 Bg5 0-0 6 cxd5 (this is where the name Exchange Variation comes from) ... exd5 7 e3 Nbd7 8 Bd3 c6.

One of the features of the Queen's Gambit is that White can play for a queen-side attack or a king-side attack. Black's eighth move, could have been 8... h6. This weakens the black king's side while White still has the option of castling queen-side.

Play would continue as follows: 9 Bf4 c6 10 Qc2 Re8 11 0-0-0 (White castles here with an advance to g4 in mind) 11... Nf8 12 Ne5 Be6 13 Rdg1 (see OP15).

White is now in a very strong position indeed to carry out a pawn attack with moves to g4, h4 and g5, for it has the two White rooks in support, sitting side by side on the first rank. You might like to try playing some games from this position against a friend or even your chess computer: you will soon discover how advantageous it is for White.

After the normal continuation 8... c6 9 Qc2 (c2 is a handy square for the queen to survey the queen's side and, at the same time, she is tying the Black knight on f6 to the defence of h7.) 9... Re8 10 0-0. You can try the king-side attack plan even if Black does *not* play 8... h6 and the chances are about equal in that case. This

NIGEL'S TIP

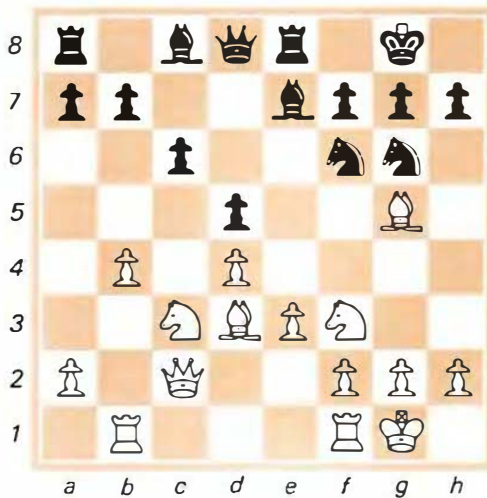
● *Time-consuming attempts to hold on to a gambit pawn rarely succeed*



OP15

becomes ... Nf8 (which unmask the bishop on c8) 11 Rab1!

White's 11th move begins a minority attack. This stratagem consists of an assault on a pawn chain by a minority, or fewer number, of pawns. In this case, Black's a, b and c pawns are attacked by White's a and b pawns. 11 ... Ng6 12 b4 (see OP16).

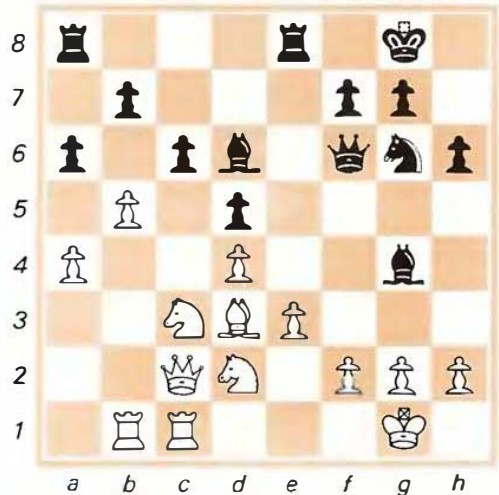


OP16

Using b5, White aims to undermine the Black queen-side pawn structure and follows up with bxc6. This will leave Black with a backward pawn on c6 which can be attacked by Na4 and Rfc1. A backward pawn is one that cannot be supported by

another pawn side, is exposed to attack on an open file and is one rank further back than an adjacent pawn of the same colour. The name is a bit of a misnomer, because of course pawns cannot move backwards; however, the 'backward' pawn is one in a parlous position.

Simultaneously the b-file has fallen into White's hands. The most insidious feature of White's minority attack is the frightful mess Black can get into if he tries to re-arrange the pawn structure. If Black plays ... c5 and then dxc5 this leaves him with a weak isolated pawn. On the other hand, if he tries ... b5 at some point, then the c6 pawn is crucially weak. However, all is not lost for Black, despite the minority attack which is mangling his queen's side. He tries to organise a piece attack on the king-side. A typical continuation is 12 ... a6 13 a4 Bg4 14 Nd2 Bd6 15 Rfc1, attacking and defending as the move Nf1 is now possible. 15 ... h6 16 Bxf6 Qxf6 17 b5 (see OP17).



OP17

Torre Attack

1 d4 d5 2 Nf3 Nf6 3 Bg5 (see OP18)

The Torre Attack is a very handy and easy-to-learn system. White can play the first three moves no matter what Black's set-up. In fact, White's first seven moves are usually the same and in the course of this he can develop his minor pieces and occupy the centre. The Torre Attack also



OP18

has the advantage of exposing White to very little risk because of his solid central pawns on c3, d4 and e3.

There is only one way open to Black to unbalance the game early on and you will find this discussed below.

After the opening, play might continue: 3... e6 4 Nbd2 Be7 5 e3 0-0 6 Bd3 c5 7 c3 Nc6 8 0-0 b6 9 Ne5!

At this point, Black is in a dilemma. He can, of course, capture the White knight by 9... Nxe5, but White gains the advantage, like this: 9... Nxe5 10 dxe5 Nd7 11 Bxe7 Qxe7 12 f4.

At this stage, White's light-square bishop on d3 is in a superior position to Black's on c8. White is also threatening to launch a king-side attack with 13 Qh5... and 14 Rf3 or Nf3. If Black spurns the White knight capture he lands in even deeper trouble. Suppose that instead of 9... Nxe5, Black plays 9... Bb7, then White moves 10 f4. This leaves White's king's-side attack well advanced and well supported (see OP19).

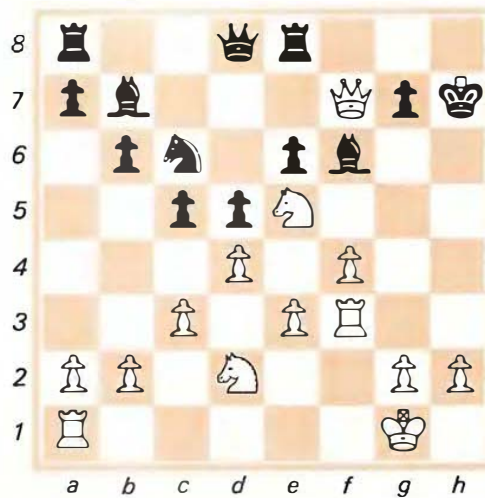
White threatens to move Rf3 followed by a move across to h3, from where he will be in a position to home in on the vital h7 square. If Black were to capture the White knight with Nc6xe5 as his tenth move, then this would lead to an even worse position, since White could respond with fxe5 and that opens yet another line for White's attack.

In fact, one slip by Black from the dia-



OP19

gram position leads to disaster, like this: 10... Re8 11 Bxf6 Bxf6 12 Bxh7+ Kxh7 13 Qh5+ Kg8 14 Qxf7+ Kh7 15 Rf3 and with that White is presented with an overwhelming attack (see OP20).



OP20

Variation: If Black moves 3... c5 instead of 3... e6, this leads to sharper play. White's move 4 e3 would be one of several moves that will transpose to the main line. However Black could try 4... Qb6, after which 5 Qc1 will keep it solid. Alternatively White could move 5 Nbd2 and Black could respond with 5... Qxb2.

Then 6 Bd3 or 6 Rb1 Qxa2. White's move 6 Bd3 gives the chance to castle on

NIGEL'S TIP

● *Pawn sacrifices for space and time are very difficult to deal with in practice*

the king's side and develop quickly, so this is a promising gambit.

Scotch Gambit

1 e4 e5 2 Nf3 Nc6 3 d4 exd4 4 c3



OP21

No section on openings would be complete without a gambit proper. With modern openings pawn sacrifices for advantages in development are plentiful and you will find such a gambit very useful on appropriate occasions. The positions that can result from it afford plenty of chances for your attacking instincts.

After the opening above, the Scotch Gambit continues: 4 ... dxc3 5 Nxc3. Black often declines the gambit with 4 ... d5; and then play can continue: 5 exd5 Qxd5 6 cxd4 Bg4 7 Be2.

White continues with Nc3, Be3 and 0-0. It is true that White's queen's pawn is isolated on d4, but there is great compensation for this in the activity of White's pieces.

Even sharper than the Scotch Gambit is the Goring Gambit, in which 4 ... dxc3 is met by 5 Bc4. This offers Black a third White pawn in succession, this time on b2. It looks tempting, but it's very dangerous. Black would be far better advised to decline this third offer and move 5 ... d6. Back to the Scotch Gambit where a typical continuation after 5 Nxc3 would be 5 ... d6 6 Bc4 Nf6 7 Qb3 Qd7 8 Ng5 Ne5 9 Bb5 c6 10 f4 (see OP22).



OP22

Black often declines this gambit because of the likelihood of such crazy positions resulting.

A miniature from the Soviet Team Championships ended like this: 10 ... cxb5 11 fxe5 dxe5 12 Be3 a6 13 Rd1.

A useful rule of thumb is to consider three extra pieces developed good value in exchange for a pawn. Here White is ahead five pieces to two. However the decisive factor is that the Black king is trapped in the centre. 13 ... Qc7 14 Bb6 Qc4 15 Rd8+ Ke7 16 Qd1 Qc6 17 Re8+!! Very pretty, isn't it? 1-0 (see OP23).

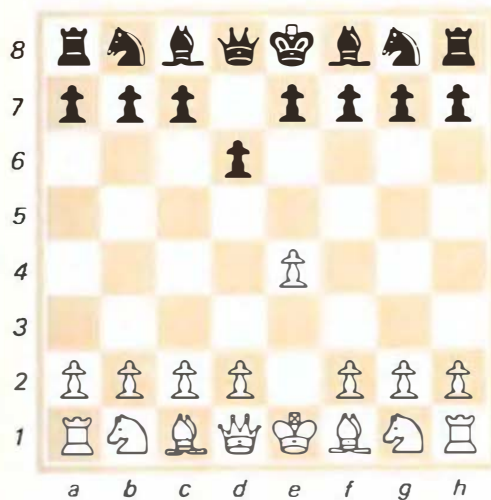


OP23

Black openings: Bad and indifferent

Pirc Defence

1 e4 d6

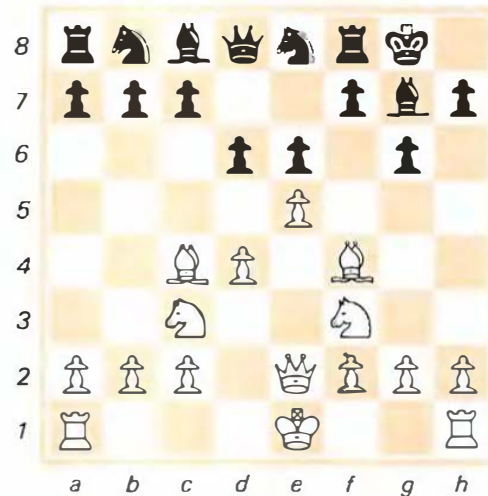


OP24

Black blocks White on e4, making it impossible for the White pawn to move to e5 without being taken. Even so Black may still have allowed White too free a hand, especially if Black goes on to make a mistake.

This is an example of what could happen then: 2 d4 Nf6 3 Nc3 g6 4 Bc4 Bg7 5 Qe2 0-0 Although it is quite natural for Black to castle at this juncture, it definitely isn't right. Instead Black should play 5 ... c6; and if White responds with 6 e5, Black should then reply 6 ... Nd5. After 5 ... 0-0 the game could continue: 6 e5! Ne8 7 Bf4 e6 8 Nf3 (see OP25).

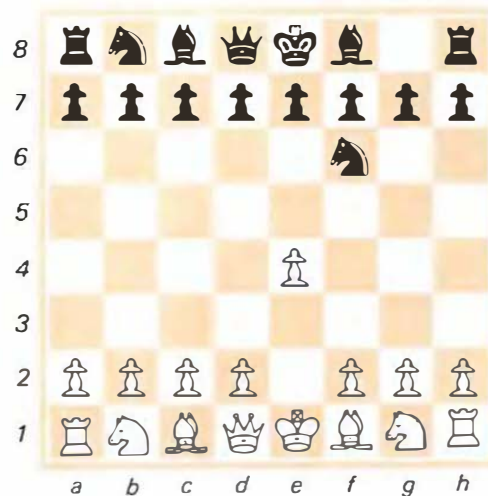
Black had a chance to challenge White's pawn centre, but failed to take it up. Black neglected to stop White's advance e4 to e5 and consequently, Black's king's knight is displaced and forced to retreat back to e8. This causes a traffic jam along Black's back rank. While Black is endeavouring to sort out this mess, White has the initiative and is perfectly placed to launch a strong attack on the Black king's side, that is 0-0-0, h4, h5, and so on.



OP25

Alekhine's Defence

1 e4 Nf6



OP26

White's pawn on e4 could be enticed forward – or so Black may hope. Black is, in fact, planning to make White overreach, but White need not necessarily fall for it. On the contrary White is in a position to secure a definite edge. He could proceed like this: 2 e5 Nd5 3 d4 d6 4 c4 Nb6 5 f4

Although Tony Miles has played the St George, nowadays he usually prefers the Dragon! (Sicilian)

(this is White being really aggressive) . . . dxe5 6 fxe5 Nc6 7 Be3(!). White is now in a strong, well-defended position in the centre. White, nevertheless, must be careful. Black is far from done for yet and White can go wrong.

7 Nf3 is a natural move, but it allows a very unpleasant pin, like this: 7 . . . Bg4.

Now, Black's bishop on g4 has pinned White's knight on f3 against the queen on d1 in danger of capture. The pinning of the White knight on f3 means that it cannot play its part in supporting the White pawns in the centre.

Play could proceed: 8 Be3 Bxf3! 9 gxf3 e6 10 Nc3 Qh4+ 11 Bf2 Qf4 (see OP27).



OP27



OP28

Black now has a great advantage and intends to castle 12 . . . 0-0-0 just as the White centre is collapsing.

For this reason 7 Be3 is more prudent.

Play could then continue: 7 . . . Bf5 8 Nc3 e6 9 Nf3 Be7 (see OP28).

By trying to make White overreach, Black has made the mistake of letting his king's knight be kicked around: this knight has twice been forced to move, from f6 to d5 [2] and from d5 to b6 [4] in order to avoid capture by White's pawns. Meanwhile, White has taken the opportunity to build up a pretty impressive pawn centre. Black will find it difficult to prevent any further pawn advances, such as d4 to d5, and after that White can build a strong attack.

St George Defence

1 e4 a6 2 d4 b5 3 Nf3 Bb7

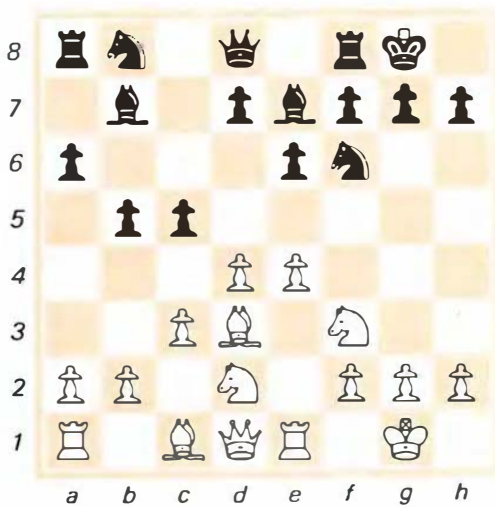


OP29

Black is concentrating here on the centre and the queen's side – and so is asking for a deal of trouble. Play could proceed: 4 Bd3 e6 5 0-0 c5 6 c3! Here the classical pawn centre is being maintained. Play now goes on: 6 . . . Be7.

Black is now confronting problems with contesting the centre. Black's possible move 6 . . . d5 could be followed by White with 7 e5. This is like a bad French Defence where the moves Black has already made to a6 (1) b5 (2) and Bb7 (3) are virtually useless. 7 Re1 Nf6 8 Nbd2 0-0 (see OP30).

Grandmaster Tony Miles once beat Kar-



OP30

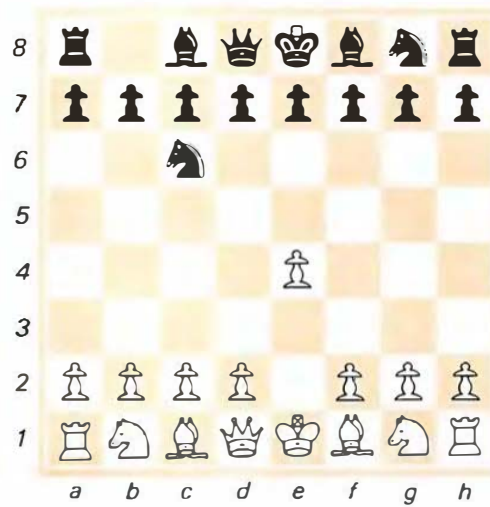
pov with the St George Defence, but I very much doubt if there will be any more success for this opening at Grandmaster level. In this diagram Black's queen-side pawn moves have enabled him to situate his light-squared bishop on an active square. Once more, though, the White pawn centre is set to become the dominant factor. White threatens to move e4 to e5 and so gain further in space and time.

Nimzovitch Defence

1 e4 Nc6 (see OP31)
 2 d4 d6 3 Nf3 Nf6 4 Nc3 Bg4 5 Bb5!
 White now threatens to play 6d5 so that Black's knight on c6, already pinned by White's bishop on b5 would be in double danger.

Play might continue: 5... a6 6 Bxc6+ bxc6. Here White has exchanged his bishop for a Black knight. A similar exchange may arise for White on f6 and for Black on c3 or f3. There is a general rule about such a situation. For Black, it's unwise to make the exchange unless White 'asks' Black to do so. Normally there is a slight disadvantage in giving up the bishop pair. However if your opponent loses a move in the process of 'asking', by moving h6 or a6, then the gain in time is usually some compensation.

In this example White has the added bonus of breaking apart Black's queen-side pawn structure.



OP31

Play can continue: 7 h3 Bxf3 (if Black's seventh move is not 7... Bxf3 but 7... Bh5, then White continues 8 g4 Bg6 9 Qe2 so that the Black bishop has been driven back and the White knight on f3 released from the pin imposed on it by Black's fourth move). 8 Qxf3 e6 9 Be3 Be7 (see OP32).



OP32

Black has failed to stake any sort of positive claim in the centre and again this has cost him space and development. In this case he also has doubled pawns, on c7 and c6, in return for no compensation. Furthermore the exchange on f3 has given White the luxury of a perfectly safe active square for his queen early on in the game.

Black openings: Good

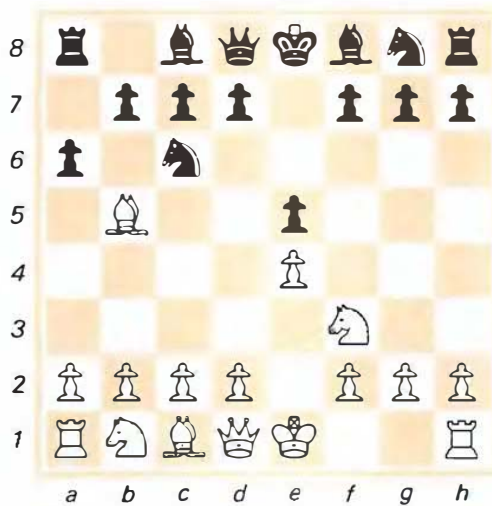
Ruy Lopez (Closed)

The Closed Lopez is one of the most popular replies available to Black when he is confronted with the Ruy Lopez opening. The Closed Lopez can be played in many ways – and that means, most importantly, the different choices Black can make on his ninth move.

The variation given below 9... h6; is known as the Smyslov Variation. Smyslov was not the first player to adopt it, but he certainly popularised it by frequent use.

Black, of course, has many alternatives before reaching the ninth move. So, let's run through the 'normal' Ruy Lopez and consider all the possibilities.

The characteristic starting moves of the Closed Ruy Lopez variations go like this: 1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 (see OP33).



OP33

Black exploits the fact that 4 Bxc6 dxc6 5 Nxe5? is bad, because it leads to 5... Qg5 or Qd4.

The Exchange Ruy Lopez with which Bobby Fischer achieved some great wins early on in his career substituted for 5 Nxe5 (shown above) the fifth move 5 0-0!

Black's third move, shown above, 3... a6 is the most popular choice among players, though there are numerous other de-

fences which could be used instead: here are some of them:

- Steinitz Defence: 3... d6
 - Cozio Defence: 3... Nge7
 - Berlin Defence: 3... Nf6
 - Schliemann Defence: 3... f5
 - Fianchetto Defence: 3... g6
- Another alternative is 3... Qf6, but that is pretty silly. After 3... a6 proceed: 4 Ba4 Nf6 5 0-0 (see OP34).



OP34

However, a sharp alternative is the Centre attack, that is 5 d4 exd4.

At the Phillips and Drew Tournament in 1980 when I was playing against Korchnoi he produced a fifth move (Black) which beat me: 5... Nxd4?! I would say, though, that I had a good position in the opening.

Continuing with the centre attack, the moves proceed: 6 0-0 Be7 7 e5 or 7 Re1, and some sharp play follows. These days I always prefer to castle on the fifth move (White) viz 5 0-0 because it gives White better long-term chances and more of them. Following on from that Black can play 5... Be7.

However the Open Defence to the Lopez is also quite common: 5... Nxe4 6 d4 b5 7 Bb3 d5 8 dxe5 Be6; many players choose it because it enables them to unbalance the pawn structure at an early

stage. Neither move can be said to be better, it is just a matter of taste.

After Black has moved 5 ... Be7 (as above) White's sixth move is 6 Re1.

White could, however, use the Delayed Exchange Variation on the sixth move: 6 Bxc6. ... However, I don't really think this is much good, because having played 4 Ba4, White changes his mind. The game can continue: 6 ... dxc6 7 d3. Nd7 8 Nbd2 0-0 9 Nc4 f6 and Black's two bishops give him a nice game. As an alternative on the seventh move, White could play 7 Nc3 and play could proceed: 7 ... Bg4 8 h3 Bh5 9 g4 Nxc3! which comprises a promising piece sacrifice.

After 6 Re1 play continues: 6 ... b5 7 Bb3 d6.

In the Marshall Gambit, Black castles on the seventh move 7 ... 0-0, and play would go on: 8 c3 d5 9 exd5 Nxd5 10 Nxe5 Nxe5 11 Rxe5. Black has two alternatives for his 11th move viz 11 ... Nf6 or 11 ... c6. The Marshall Gambit gives Black some strong counterplay for his pawn, but it does involve taking risks in the opening. Although it's not my style, maybe it's yours and you'd like to have a go with it. Personally I prefer to be pawn up!

White prepares to take the centre with a key eighth move viz 8 c3, to which Black may reply: 8 ... 0-0. Then comes 9 h3 (see OP35).



OP35

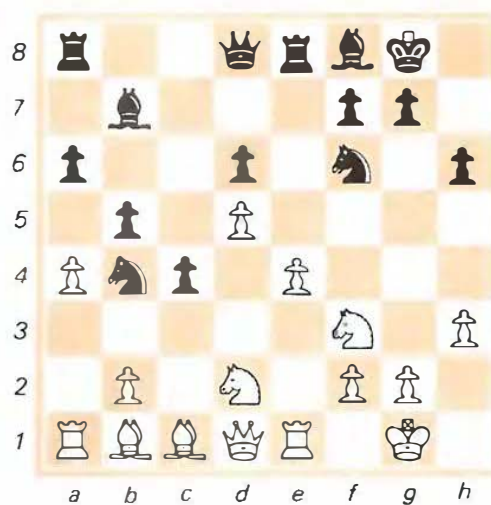
If White's ninth move is 9 d4 ... Black's reply 9 ... Bg4 is rather annoying.

After 9 h3 Black can reply 9 ... h6 but there are other alternatives, such as: 9 ... Nb8. This is a peculiar sort of retreat invented by the Hungarian master Breyer, and named after him. Breyer's idea was to create an incredibly solid defence on the king's side with moves like ... Nbd7 or ... Re8 or ... Bf8 or ... g6 or ... Bg7. In recent years, the Breyer Variation has gone out of fashion, though, because White took to attacking on the queen's side with b4 ... a4 ... and an invasion up the a-file. The most popular Closed Lopez defence played at club level is 9 ... Na5. This has been named after the brilliant American world champion of the last century, Paul Morphy, who was, frankly, a genius. Black drives the powerful White bishop off the diagonal b3/g8, and prepares to play after 10 Bc2, 10 ... c5. Following this Black can obtain some counterplay down the c-file, for instance: 11 d4 Qc7 12 Nbd2 cxd4 13 cxd4 Bb7 and 14 ... Rac8.

White can consider frustrating this plan of Black's by playing 12 dxe5.

The latest innovation for the Closed Lopez Defence is 9 ... Bb7. Invented by the Soviet player Igor Zaitsev, the idea is to play a Smyslov Variation, but to save a move by avoiding ... h6. I think Black can get away with this and Karpov agrees. Karpov, in fact, is quite fond of this move and in the recent Candidates matches at St John, I used it to defeat the Hungarian Gyula Sax.

The second match game continued:



OP36

NIGEL SHORT'S TIP

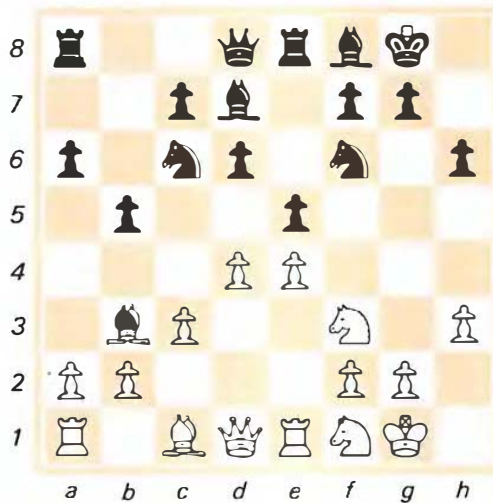
● *If the Lopez knight can get to f5 via d2, f1 and g3 White will be well placed for a king-side attack*

9... Bb7 10 d4 Re8 11 Nbd2 Bf8 12 Bc2 h6 13 a4 cxd4 14 cxd4 Nb4 15 Bb1 c5 16 d5 c4 and resulted in quite a bit of confusion (see OP36).

That afternoon at the matches, certain grandmasters amused themselves with this possibility: 11 Ng5 Rf8 12 Nf3 Re8 13 Ng5 Rf8 12 Nf3. Repeating the position three times constitutes a draw under the laws of chess and the players can then go off and do something else.

Finally among the Closed Lopez variation there is 9... Nd7. This is a very old idea which I recently resurrected to good effect. What Black is aiming for here is to strong-point his e5 square. So play proceeds: 10 d4 Bf6 11 a4 Bb7. Finally the Smyslov Variation usually continues after 9... h6 10 d4 Re8 11 Nbd2 Bf8 12 Nf1 Bd7/Bb7.

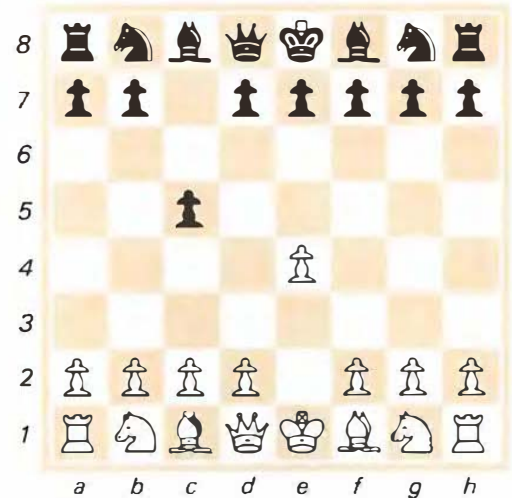
Both sides have developed well and both have castled. White has a slight advantage because of his three pawns in the centre to Black's two. White will try to move pieces towards the king's side, for instance Nf1 to g3 then on to f5, but even so Black's position is still a very solid one (see OP37).



OP37

Sicilian Defence

1 e4 c5



OP38

The Sicilian Defence is the most popular reply to White's opening of 1 e4. . . . I think this popularity is well deserved, even though I have a good record when playing against it. White, however, has problems, the chief one being the vast number of Sicilian Defence variations which Black has at his disposal (see below). This is why many players like to get away from main lines as early as they can with moves like 2 f4 the Grand Prix Attack: it has acquired this glamorous name because of the huge plus score players like Hebden, Watson, Hodgson, and Rumens, made with it on the English weekend circuit.

The Closed Sicilian is: 2 Nc3 and 3 g3. White intends to play d3 rather than d4, which is how the Closed Sicilian gets its name. Club chess players like it a great deal

NIGEL SHORT'S TIP

● *If you are confronted with a new move, ask yourself how does this differ from theory? Can I exploit this difference?*

because White's opening moves are automatic and usually lead to a king-side attack.

For example: 2 Nc3 Nc6 3 g3 g6 4 Bg2 Bg7 5 d3 d6 6 f4 Nf6 7 Nf3 0-0 8 0-0 Rb8 9 h3. White is aiming here for a king-side pawn storm (see OP39).



OP39

White often plays the Black set-up with a move in hand: this is the English Opening.

The move 2 c3 has no special name of its own but is called, rather graphically, the c3 Sicilian.

Very sensibly, White aims to get two pawns abreast of each other in the centre. Black's best replies are: 2... Nf6 3 e5 Nd5 4 d4 cxd4 5 cxd4 e6

Here Black intends to move ... d6, ... Nc6, ... Be7 or 2... d5 3 exd5 Qxd5 4 d4 Nf6.

Main line

The majority of strong players like to 'take on' the Sicilian play with 2 Nf3 d6. The following have also been played, but only the last two are really reliable: 2... g6 2... a6 2... e6 2... Nc6. Play develops similarly in the following: 3 d4 cxd4 4 Nxd4 Nf6 (see OP40).

Black's move 4... Nf6 is very important here. White would have the option of playing c4 against most other reasonable moves, so establishing a central structure known as the Maroczy Bind. (See Middle-game: Space Advantage, Short v Benjamin.)

White moves 5 Nc3 one possible Black



OP40

reply is 5... e6. There are countless other variations of the Sicilian Defence that can be used. 5... e6 leads to the Scheveningen Variation, which is one of Black's most solid choices.

There is also 5... g6, the Dragon; 5... a6, the Najdorf; and 5... e5, the Pelikan.

After 5 Nc3 e6; the game could continue: 6 Be2 Be7 7 0-0 a6 8 Be3 Qc7 9 f4 0-0 (see OP41).



OP41

White has an advantage in the centre, with good prospects for an early king-side attack, for instance Qe1 and Qg3. However

Black openings: Good

Black has no weaknesses and an open c-file and he is able to obtain counterplay with the move ... b5.

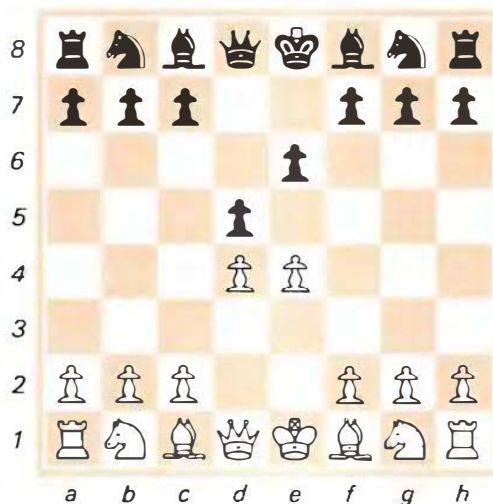
French Defence

1 e4 e6

The French Defence should appeal to players who like counter-attacking. Although Black often has less space here, he does have good scope for activity. Black usually employs one of the two pawn breaks ... c5 or ... f6. Either of them strikes at White's central pawns and tries to undermine them. With ... c5 Black is also seeking counterplay on the c-file. After e5 by White, Black may play ... f6, so challenging the pawn chain at the head and looking to use the f-file.

Black's first move proclaims his intention of gaining a foothold in the centre with a follow up of 2 ... d5. Personally I use the French Defence as my main counter to White's 1 e4 ... and if you decide to employ it yourself, you should also consider its credibility against White's possible move 1 d4 like this: After 1 ... e6 White often replies with 2 e4 ... and Black's reply 2 ... d5, naturally, produces the same position.

Of course White has other second moves at his disposal, so you will need to consider other defences against 1 d4. ... For example White may play 2 c4 ... and with that insist on a queen's pawn type of game. 2 d4 d5 In this position (see OP42) White has the following possibilities:



OP42

Advance variation

At club level 3 e5 is a common response for White. With this White immediately claims space in the centre and on the king's side.



OP43

Because 3 e5 produces the classic French Defence pawn structure, it is useful to consider the strategy for both sides.

If White can achieve f4, f5, then either f6 disrupts Black's king's side entirely, or ... fxe6 will open up the f-file and possibly make the Black e-pawn very weak. After White's move 3 e5, it is vital for Black to stage an immediate counterattack, so Black's best move here is 3 ... c5. White will usually reply with 4 c3 so maintaining the pawn centre. Black is now unable to undermine the pawn centre entirely unless he goes to some ridiculous lengths, such as b7 to b5 to b4 and a7 to a5 to a4 to a3. This is obviously out of the question, so instead Black begins a vigorous counter-attack on the d4 square with 4 ... Nc6.

The game continues: 5 Nf3 Qb6; and usually goes on 6 Be2. The Milner-Barry Gambit: 6 Bd3 has its attractions, though it is not wholly sound. However many players use it because it offers a cheap means of winning the queen like this: 6 ... cxd4 7 cxd4 Nxd4?? 8 Nxd4 Qxd4 9 Bb5+. The White bishop has put the Black king in check while the Black queen on d4 is ready to be picked off on the next White move by the White queen on d1.

This naturally is a disaster for Black and

to avoid it Black's seventh move should be 7 ... Bd7; White normally replies with 8 Nc3 ... , whereupon Black can take the gambit pawn with 8 ... Nxd4.

Play continues: 9 Nxd4 Qxd4. (The Black king is now guarded against being put in check by a White bishop on b5.)

10 0-0 offers a second pawn, and Black can play 10 ... Qxe5 11 Re1 Qb8 12 Nxd5, which involves complications, or 10 ... a6: this last is a handy move which forestalls 11 Nb5.

After 6 Be2 Black continues his counterattack on d4 with 6 ... cxd4 7 cxd4 Nh6!

Normally I wouldn't recommend the development of the knight to the edge of the board in this fashion. However in this position, it is on its way to f5 where it can put more pressure on d4.



OP45

At first sight, this seems to be a rather stupid move because it blocks the White bishop on c1. However all is not as it appears. White has a very fine idea here. What he intends is to move his pawn to c3, so creating a pawn chain. Then he performs the following manoeuvre: The king's knight goes to e2. The queen's knight goes to f3.

White is now well placed to progress with king-side play using *both* his knights.

As far as Black is concerned, it looks rather threatening. However I usually respond to the Tarrasch move 3 Nd2 with 3 ... Nf6. (3 ... c5 is played more often but 3 ... Nf6 and the plan associated with it is easy to learn.)

After that play normally continues: 4 e5 Nfd7 5 Bd3 c5 6 c3 b6 7 Ne2 Ba6.

On the fifth move White may use the alternative 5 f4, to which Black can reply 5 ... c5, then 6 c3 Nc6 7 Ndf3 cxd4 8 cxd4 Qb6, to counterattack d4, and then ... f5, where Black can block White's king-side play: this is Black's best method.

Nevertheless there is not a great deal to be done about White's king-side play, so I recommend exchanging off the bad light-square bishop on a6 and setting up a light-square pawn blockade on the king's side.

This is, though, not an entirely defensive stance for Black. Black can try a queen-side pawn advance with c4 and b5 and so on, later in the game.

A typical example of play along this line



OP44

After 8 Nc3 (if 8 Bxh6 gxh6 and the two bishops and pressure against b2 are compensation for the weak h pawns) 8 ... Nf5 (see OP44), Black is all right. One final point, though: Be very careful of 6 a3. This creates what is known as a positional threat and that's a difficult one to spot. White intends to proceed 7 b4 taking all the queen-side space as well as the king-side. However Black can prevent this by moving 6 ... c4 and then attacking the centre with 7 ... f6.

Tarrasch variation

Strong players are particularly fond of the Tarrasch Variation: 3 Nd2 (see OP45).

would be: 8 Bxa6 Nxa6 9 0-0 Nc7 10 f4 (rather than move with a pawn, piece play is probably better, viz with the knight in 10 Nf3). White threatens to break through with 11 f5, and this is where the light-square pawn blockade comes into action, like this: 10 ... g6 11 Nf3 h5! (see OP46)



OP46

The brilliant player Aaron Nimzovitch was the first to put forward the idea of prophylaxis, that is defending before you are attacked. White's threatened pawn attack on the king's side is now far more difficult for him to carry through, especially as he will have to reckon with an open h-file should he think of playing g4.

It would, however, be a blunder for White to answer Black's 11th move 11 ... h5 with 12 h3, because Black responds to *that* with 12 ... h4. After that move, White's king-side pawns would be stymied. White's pawn on g3 would meet a rapid fate if White were to move 13 g4 ... to which Black could reply 13 ... hxg3 ep.

The best way for White to prepare a king-side attack is g3, h3, Kg2 and later on, g4.

NIGEL SHORT'S TIP

● *White usually plays on the king's side in the French Defence as he has more space there*

Exchange variations

3 exd5

This third move is a common choice among players who have not yet acquired a great deal of experience. Once they have achieved more experienced status, though, they usually reject it out of hand. This is because after Black replies in kind, 3 ... exd5, Black has an equal share of the centre. Subsequently, the symmetrical positions that result offer White precious little chance to take the initiative. In all the other French Defence variations, White gains a space advantage. Even after needlessly relinquishing it on move 3 White can redeem himself by playing 4 c4. This introduces an element of imbalance into the situation. Any other move gives Black a good game. Tony Miles discovered this to his cost when he played White in our game at Chester in 1979 (see My Best Games).

Winawer variation

3 Nc3 Bb4



OP47

Nc3 is a natural move for White and I always answer it with 3 ... Bb4. This renews the attack on the e-pawn. Nine times out of ten, White then uses the only sensible way of defending his e-pawn, by playing 4 e5.

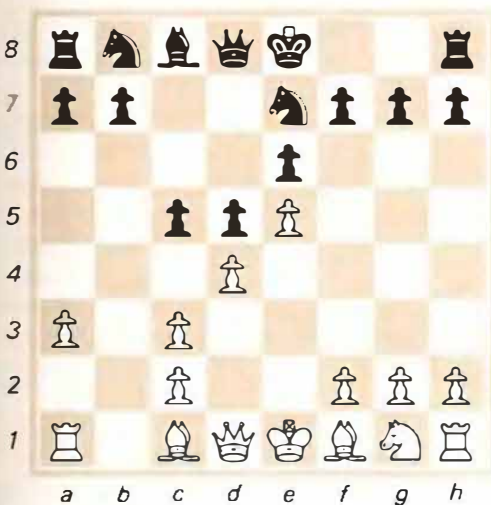
If White uses his Bishop with 4 Bd3, Black can reply 4 ... dxe4; then 5 Bxe4 Nf6, which places the bishop under attack.

The rather more daring moves 4 Qg4 Nf6 5 Qxg7 Rg8 6 Qh6 dxe4 are fine for Black. For one thing, White has conveniently opened up the g-file by the queen's capture of the g7 pawn.

If, however, White takes the sensible course mentioned above, by playing 4 e5, then Black can reply with 4... c5. Black's alternatives here, viz 4... b6 will swap off the bad bishop. The mysterious-looking 4... Qd7 intends to answer White's move 5 Qg4 with 5... f5. At this juncture the Black queen is defending the g7 pawn.

Nevertheless Black's answer 4... c5 is by far the most popular move here, because it counterattacks the centre immediately.

Play continues: 5 a3 Bxc3+ 6 bxc3 Ne7 (see OP48).



OP48

Although Black occasionally plays 5... Ba5 instead of removing the White knight with the Black bishop, the exchange smashes White's queen-side pawns and that's something I prefer.

The game now revolves around the question as to whether White's two bishops are sufficient compensation for his dreadful queens-side pawns. White has two main choices here: The positional plan 7 Nf3 or the more violent tactical method 7 Qg4.

Entire books have been written around the position shown in OP48 but here I have room for one sample line illustrating each plan.

7 Nf3 Qa5 attacks the weak pawns. The alternatives are: 7... Qc7, which tries to exploit the c-file immediately: in this case, White's best reply is 8 a4. Should Black be permitted to move his bishop from d7 to a4, the pressure on the White pawn at c2 would be irritating.

After 7... Qa5, White replies 8 Bd2 so protecting the White king against the capture of the unsupported c3 pawn by... Qxc3+.

An alternative with the same defensive effect is 8 Qd2, after which Black continues in similar style.

To White's move 8 Bd2 Black replies 8... Nbc6 and 9 a4 follows. This rather funny-looking move is forced as Black has a positional threat. This I discovered to my cost when I played the White side of this position against Korchnoi at Brussels in 1986. On that occasion I continued 9 Be2, but after 9... cxd4, there followed: 10 cxd4 Qa4! Now, Black was exerting pressure on d4, c2 and a3, with his queen, but he was also threatening... b6 and... Ba6: the latter exchanged the bad bishop without misplacing the queen's knight. You can see that from previous examples, Black usually ends up with a silly knight on a6 after the bishop exchange. One example is in the Tarrasch Variation.

Although I played 9 Be2 against Korchnoi in this game, I should mention that 9 Bd3 looks natural; however, it has disadvantages, for it can lose a tempo as Black may well want to play... c4 at some stage, and this will attack the bishop. After 9 a4 Black's reply is 9... Bd7 then: 10 Be2 f6! (see OP49).

This challenges the centre and the e5 pawn in particular is weakened. This is an extremely complex position which hundreds of grandmaster games have failed to resolve.

White has three choices:

- 11 c4 which attempts to open up the game.
- 11 exf6 however which gives Black good central pawns and also an open g-file.
- The more cautious 11 0-0 in which White awaits events.

After 11 0-0 Black also has choices. One is: 11... fxe5 plus castling on the king's side: then he can attack the e5 pawns and proceed down the f-file. Or Black can castle



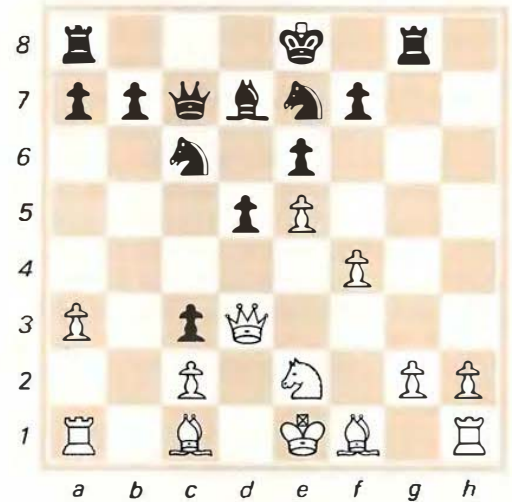
OP49

on the queen's side and play ... c4, which blocks in White's bishops. After that, Black can try to rip White's king's side apart.

Violent Method

7 Qg4 Qc7(!) Here Black answers attack with attack. The text is a pawn sacrifice in return for superior development. In the interzonal world championship qualifier in 1987, I played 7 ... 0-0 against Tal, but this

is a rather passive move. Although I drew the game, I was defending all the way. Play proceeds 8 Qxg7 Rg8 9 Qxh7 cxd4 10 Ne2 Nbc6 11 f4 dxc3 12 Qd3 Bd7.



OP50

White will win the c3 pawn and be a pawn to the good. However he is lagging behind in development. Black intends to play ... 0-0-0, ... Nf5. Black can even consider ... Kb8, ... Rc8 and ... Na5, with an attack down the c-file.

MY FAVOURITE OPENINGS

Quite a few players are puzzled about why a grandmaster plays certain openings and find it hard to work out what he is trying to achieve with a given opening.

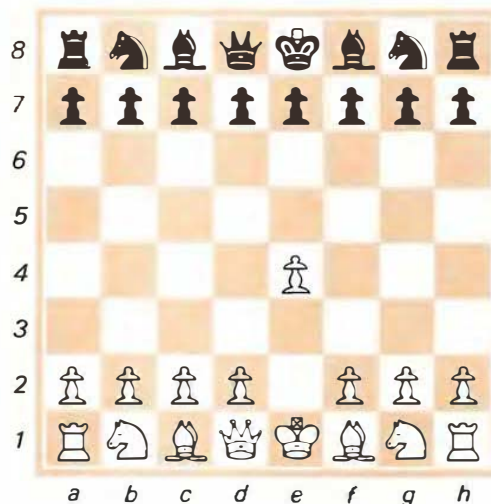
The answers to both questions are perfectly simple. A grandmaster will usually play certain openings for the same reason most players do – he likes them and feels comfortable with them. Furthermore and most important he has studied these openings deeply and is unlikely to be caught out by a surprise move from his opponent.

There are, of course, disadvantages with favourite openings, both for the grandmaster and for players in general. It soon becomes known what the preferred opening is, and this can work in favour of an opponent, even before he reaches the chess table. What is more a given opponent may have the reputation of being vulnerable to openings other than the grandmaster's favourite.

White, of course, has an advantage because he plays the first move and a grandmaster playing White naturally aims to capitalise on this. Usually, he has reasonable hopes of a win unless the overall tournament or a team position warrants otherwise. The grandmaster who plays Black is striving first of all for equality and if he succeeds in this, the opportunity could present itself for a win. Black, already behind a move at the start, must strive to avoid slipping back yet another move, so solid play is particularly important for Black in the early stages of a game. White for his part must see to it that he plays sensibly, since it would be pointless to dissipate his natural first-move advantage by careless play.

When I first started to develop as a chess player, I tried out various openings.

In the event 1 e4 (see OP51) always seemed to be the best opening for gaining early command in a game. This move



OP51

poses a direct challenge for the centre and that is what I nearly always play in my games today.

Apart from being a good challenging opening, I think 1 e4 is also an aggressive one, far more aggressive in fact than 1 d4. It's no hard and fast rule, though. For instance, if you were asked whether Karpov or Kasparov was the more aggressive player, you would probably answer Kasparov. Yet he opens White with 1 d4. The 1 e4 man is Karpov.

All this suggests that chess-playing depends a lot on personal style. Or, to put it another way, it's all in the mind.

Here is a selection of some openings which I have played in various tournament games. Each of them has enabled me to get into a good position after the opening. In some examples reference is made to some tactical theme dealt with in other parts of this book. However the main aim of the following selection is to demonstrate how well 1 e4 suits me when I play White, and also how adaptable you have to be when playing Black.

❗ Don't learn a new opening just because of one defeat: your time will be better spent finding out why you lost

Nigel Short with White

Short v Korchnoi Belgrade 1987 Giucco Piano

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 c3 Nf6
5 b4 Bb6 6 d3 a6 7 0-0 0-0 8 Nbd2 d5
9 exd5 Nxd5 10 Qb3 Nf4 11 d4...!



OP52

In the Giucco Piano, White usually tries to build up very slowly (see Openings). However Korchnoi's eighth move 8... d5 opened up the game. My last move was an innovation I'd concocted at home. Naturally because it was innovative, it took Korchnoi completely by surprise. My move 11 d4 is, in fact, a pawn sacrifice. If Korchnoi had answered 11... exd4 I intended to play 12 Ne4! and then if 12... Ne6, 13 Bb2 dxc3 14 Qxc3. At this point all my pieces are looking at the Black king, and Rfe1 must surely follow. After that, I would have

NIGEL SHORT'S TIP

● Black's f6 knight is usually the lynchpin of his defence; a pawn thrust to e5 or g5 is often advantageous for White

acquired great compensation in return for a 'mere pawn'. That was the plan, but Korchnoi tried to complicate matters.

Short v Hennigan British Championships Swansea 1987 Alekhine's Defence

1 e4 Nf6 2 e5 Nd5 3 d4 d6 4 Nf3 g6 5 Bc4
Nb6 6 Bb3 Bg7 7 a4 a5 8 0-0 0-0 9 h3!
Nc6 10 Qe2 dxe5 11 dxe5 Nd4 12 Nxd4
Qxd4 13 Re1 e6 14 Nd2 Bd7 15 c3



OP53

As already explained in Openings, I am none too fond of Alekhine's Defence because it allows White a free advantage in space. In this game I used my e5 pawn to cramp Black's game. My e5 pawn did sterling service trapping the Black bishop on g7 for most of the game. Gradually Black was pushed off the edge of the board.

Short v Speelman British Championships Swansea 1987 Pirc Defence

1 e4 g6 2 d4 d6 3 Nc3 Bg7 4 Be3 a6 5 a4
Nf6 6 h3 b6 7 Nf3 0-0 8 Bc4 Nc6 9 e5
Ne8 10 Bf4 Na5 ,11 Ba2



OP54

This was the decisive game of the British Championships. I was a point clear of the field coming into this, the ninth, game of an 11-round tournament. Speelman desperately needed to win and employed a risky variation of the Pirc Defence. All I had to do was simply maintain my pawn centre, so assuring myself of a slight advantage. The significance of h3 and a4 are especially worth looking at. Both are restraining moves which frustrate Black's counter-attacking plans . . . Bg4 (attacking d4) and . . . b5 (expanding the queen's side). I won this game only five moves later, after Jon Speelman blundered.

**Short v Kasparov
Ohra, 1986
Sicilian Najdorf**

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e6 7 Qd2 b5 8 f3 Nbd7 9 g4 h6 10 0-0-0 Bb7 11 Bd3 Ne5 12 Rhe1 Rc8 13 Kb1 Be7 14 h4 (see OP55)

From this position I defeated the world champion in Brussels 1986 (see My Best Games). Notice the pawn on f3 which is the fulcrum of the Yugoslav Attack. It supports the pawn on e4 which holds the centre. It also supports the pawn on g4 which is my 'cutting edge' on its way to g5 to harass the defensive knight. After that it might move on to g6 to undermine Black's position entirely.



OP55

**Short v Ljubojevic
Reykjavik 1987
Sicilian Najdorf**

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nd4 Nf6 5 Nc3a6 6 Be3e6 7 f3 Be7 8 Qd2 b5 9 g4 Bb7 10 0-0-0 0-0 11 h4 Nc6 12 Nxc6 Bxc6 13 g5 Nd7 14 Ne2 (see OP56)



OP56

In this game I scored a crushing victory over Yugoslavia's chess hero Ljubojevic. He castled early on, so I rushed my pawns towards his king: later, my pawns reached h5 and g6, and the consequences can be seen in My Best Games.

Short v Olafsson
Wijk Aan Zee 1987
Sicilian Dragon (Yugoslav Attack)

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nd4 Nf6
 5 Nc3 g6 6 Be3 Bg7 7 f3 0-0 8 Qd2 Nc6
 9 Bc4 Bd7 10 h4 Rc8 11 Bb3 h5 12 0-0-0
 (see OP57)



OP57

This game is from the Dragon Variation of the Sicilian Defence. The Yugoslav Attack was originally developed to combat this system. As you can see I made an attempt to open the h-file with h4 to h5, but it has been blocked by Olafsson's move . . . h5.

If White is allowed to play h5, sacrificing a pawn he gets a very dangerous attack. White's ultimate ambition is to play, let us say, from the position after the ninth move: 10 h4 11 h5 12 hxg6 13 Bh6 14 Bxg7 and 15 Oh6+. This is followed by removing the knight on f6 with a mating attack.

NIGEL SHORT'S TIP

● *Waste no time in attacking the Sicilian. One tempo can be decisive. Watch out for a counterthrust in the centre . . . d5*

Nigel Short with Black

Cramling v Short Lugano 1985 Queen's Indian Defence

1 Nf3 Nf6 2 d4 e6 3 c4 b6 4 a3 Bb7 5 Nc3
d5 6 cxd5 exd5 7 g3 Be7 8 Bg2 0-0 9 0-0
Ne4 10 Bf4 Nd7 11 Qa4 c5



OP58

This is from a game against the strongest woman player in the western world. My last move assures me of an adequate share of the centre. At this point I considered that



OP59

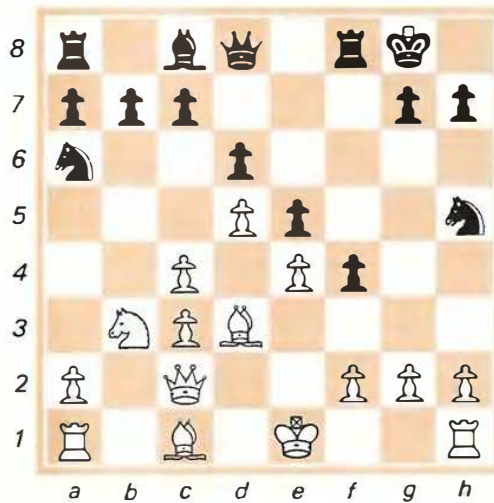
chances were approximately equal: White's slight lead in development was balanced against my outpost on e4. Black's strategy is based on controlling the e4 square. If White was allowed at an early stage to put her e-pawn on the fourth rank as well as her c- and d-pawns, she would gain a clear advantage. However there was no chance of that.

Here's a brain-tickler for you concerning Black's opening strategy: Why do you think White plays the mysterious 4 a3? (see OP59)

To prevent ... Bb4 controlling e4 by pinning the Nc3.

Hulak v Short Wijk Aan Zee 1987 Nimzo-Indian Defence

1 d4 e6 2 c4 Nf6 3 Nc3 Bb4 4 Qc2 0-0 5
Nf3 d6 6 e4? e5 7 d5 Bxc3+ 8 bxc3 Na6
9 Nd2 Nh5 10 Nb3 f5 11 Bd3 f4 (see
OP60)



OP60

This game is unusual because I acquired a big advantage with Black very quickly.

White's sixth move gets a question mark because it allowed me to damage White's pawn structure beyond repair early on in the game. You can see, too, that 8 Qxc3

❗ Don't alter your style of play or openings just because you're playing a much stronger opponent!

would allow 8... Nxe4. A recurring theme in the Nimzo-Indian Defence is saddling White with doubled c-pawns.

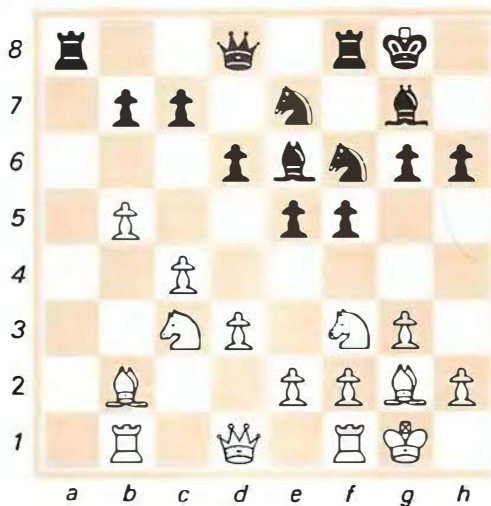
Now as you can see the White king will have to run to the queen's side. The scope of the White and the Black minor pieces is worth comparing, especially the way the White bishops are totally stymied.

I should mention, though, that the normal Nimzo-Indian move order is: 1 d4 Nf6 2 c4 e6 3 Nc3 Bb4.

However I played 1... e6, giving Hulak the chance to transpose into another of my favourite openings, the French Defence, with 2 e4d5.

Schneider v Short Solingen 1986

1 c4 e5 2 Nc3 Nc6 3 g3 g6 4 Bg2 Bg7
5 Nf3 f5 6 d3 Nf6 7 0-0 d6 8 Rb1 0-0
9 b4 a6 10 a4 h6 11 b5 axb5 12 axb5 Ne7
13 Bb2 Be6



OP61

This is a typical English Opening, where White goes for queen-side play. I countered with a king-side pawn storm, and 9... a6 enabled me to employ my queen's rook actively when otherwise it might have been left out of play. You can see that I have over-protected the d5 square, which could have become exposed after a later move Nd2 by White, unmasking his king's bishop.

As some of you will have noticed, the White set-up is actually a Dragon Sicilian in

reverse. I dare not employ an opening as sharp as the Yugoslav Attack in this case as I am a tempo down. However I actually won with a knight sacrifice to open up the White king.

Hjartarson v Short Dubai Olympiad 1986

1 d4 Nf6 2 c4 e6 3 Nc3 d5 4 Bg5 Be7
5 cxd5 exd5 6 e3 0-0 7 Bd3 Nbd7 8 Nf3
Re8 9 0-0 c6 10 Qc2 Nf8



OP62

The Queen's Gambit Declined is my most solid defence to White's 1 d4. Once more, I offered a transposition to another opening by playing 1 d4 Nf6 2 c4 e6. Had Hjartarson played 3 Nf3 instead of 3 Nc3 I would have played a Queen's Indian with 3... b6. On this particular day, I did not fancy playing a Nimzo-Indian (3... Bb4) so instead I played 3... d5, transposing to the Queen's Gambit Declined.

This is the usual method of reaching this position: 1 d4 d5 2 c4 e6 3 Nc3.

In the diagram position the chances are about even, although Black has to play very accurately. This is because White can have a variety of plans at his disposal. In the game, Hjartarson played Rae1, aiming for e4. Against this I played 11... Ne4 which stopped White in his tracks, but only at the cost of a weak e-pawn after an exchange on e4.

MIDDLEGAME

Many players consider the middlegame to be the most interesting part of a chess game. This is probably because it is versatile in character. The middlegame can offer a lot of action in the hurly-burly of tactical skirmishes, or it can afford the quieter method of gradually building up a superior position.

There is some scope for varying move sequences in the openings of a game but such freedom is essentially limited. This is because it doesn't do to tamper with the 'rules' of opening play to the point where a player risks getting into an inferior position. The risk is most certainly there if you take too many liberties with openings.

The middlegame is very much what you want to make it. This is where your own character shows through. It is also where you can consider the kind of positions you personally prefer to play: open, closed, tactical, strategic. Naturally your original choice of opening is going to have a pronounced effect here. Suppose your opening has now led you to the threshold of the middlegame, this potentially exciting and certainly influential part of the battle, and you are in a position with which you feel confident and comfortable: how do you go on to win?

In considering this there are certain basics which you have to keep constantly in mind – and that applies whether your position at the start of the middlegame is a 'quiet' one, or a situation bristling with fireworks waiting for you to light the blue paper. First of all you have to see to it that your defence is watertight. If you are an aggressive player try not to let your adrenaline lead you to neglect this vital point. No player can afford half measures here. Your defence will either hold, or it won't, and the only time you can get away with a leaky defence is when your opponent lets you do so or when his own defence is similarly

shaky and you are able to exploit his weaknesses.

Secondly, aim to gain some form of superiority over your opponent. Then build upon it until your position is overwhelming. Easier said than done, of course, for you cannot always accomplish this. Nevertheless it does no harm at all to have positive aims. How then do you set about achieving this gradual improvement in your position?

There are many other forms of superiority in chess. The most obvious, perhaps, is material advantage and other factors being equal, this should lead to victory or at least insure against defeat. In many cases when a player becomes a piece up his extra piece will guarantee a winning endgame if he exchanges off the remaining pieces.

Another form of superiority is space advantage. Club players can frequently reach a stage in a game where one side has a clear space advantage, and yet neither player seems to be aware of it. There is an example in my game against Hennigan (see *My Favourite Openings*).

Superior development is an obvious advantage, but it is, of course, very important to know how to exploit it. Development is another way of expressing 'time' and time equals a number of moves. Clearly as each player has only one move at a time, and makes it turn by turn, it will take a certain number of moves before a player who has fallen behind in development is able to catch up.

NIGEL SHORT'S TIP

● *When your opponent moves your first thought must be: 'Why has he played that?'*

Grandmasters are often asked: 'What is the main difference between the way a grandmaster and a club player sees a position?' There are certainly several differences. For example a grandmaster can appreciate much more readily what real candidate moves there are in a position and what potential replies his opponent may have at his disposal.

However probably the greatest difference is that a grandmaster sees so much more than these candidate moves. He notes things like weak squares, vulnerable pieces, potential overloading of certain pieces, and ranks and files along which he can create problems. In fact the grandmaster sees most, if not all, the possibilities that lie in any given position.

He also sees even more abstract considerations, such as time and space. A grandmaster will know – and he will be aware that his opponent likewise knows – when he holds a space or time advantage. He will also know how to exploit that advantage.

The club player usually plays more tactically and often regards a positive move as, inevitably, an attacking move: either that, or he sees it as a move which poses a threat or gives him a chance to mount a threat. I think it comes under the general heading of 'playing ability', but of course, this ability can be improved and it is open to any player to make headway in this department, given that he applies the right amount of effort and application. An average club player can, in fact, become a stronger player very quickly if he develops the ability to recognise the right time and the facility for finding a good 'waiting move'.

Since the famous Fisher–Spassky confrontation in 1972, the psychological aspect of chess has been widely discussed. It has always been present in the game, but in the last few years it has been propounded much more than before. Chess is a game of intellect and skill – it is, in fact, cerebral – so psychological ploys

must come into it at some point. This can at times lead to some prima donna behaviour. In 1978 Korchnoi accused Karpov of planting a hypnotist in the audience whose job it was to put some kind of 'hex' on Korchnoi, so giving Karpov an enormous and totally unfair advantage. No one knows whether or not there was substance to any of these allegations and hints of psychological warfare over the chess board. However what is undeniable is that psychology plays a significant role in a game of chess.

So make yourself aware of the tactical and tangible possibilities. Remember, too, the tactical weapons at your disposal: pins, forks, skewers etc. Their effect on your opponent can be as painful as these expressions sound. Remember, too, to keep a strict watch against weakening your defence as you try to build up a superior position. And try to out-think your opponent while realising at the same time that he is trying to out-think you! It's perfectly permissible for players to confuse an opponent, or 'con' him or surprise him. It's also important to guard against the chance of these self-same tricks being played on you.

As I have said, the middlegame is the stage when you can let your own personality loose while tempering it with common-sense and basic chess sense. Try always to bear in mind the ending with which you may ultimately be faced.

For discussion and examination chess is, of course, divided into the opening, the middlegame and the endgame. That's all right for learning and improving your game, and this book makes these divisions for those purposes. However when you're out there at the table facing your opponent across the chess board, these divisions disappear and chess becomes all one game. Opening, middlegame and endgame have their own peculiarities and problems which need solving, but they are only part of chess and shouldn't ever be considered in isolation once a game is in progress.

Tactical themes

Most of this section deals with examples of a variety of middlegame themes which have cropped up in my games. First, though, there is a brief explanation of the main themes.

The threat

Perhaps you are wondering why I include a heading like this in a section dealing with middlegame themes. In fact threats are prominent throughout a game. They can occur literally from the first few moves, but probably arise in their most obvious forms in the middlegame. Very often threats with certain consequences where your opponent does this, or fails to do that, play a very important part in a game of chess. Clearly if your opponent spots the threat, and counters it, then he lives to fight on. However if he *doesn't* spot it. . . . well it depends on precisely what was threatened, but if it was worth calling a threat, then it would obviously cause him some discomfort to say the least.

This is a good place to point out that what takes place on a chessboard in the form of actual moves can accurately be compared with the tip of an iceberg. By far the greater part of the game takes place in the thoughts of the two protagonists. The board is just a means by which each player tells the other what move is intended. A threat, therefore, does not have to appear on the board in an obvious, visible form in order to be effective.

In My Best Games you can find a perfect example of this in the analysis after Black's 36th move in my game against Ribli. None of the moves concerned was actually made on the board. Unfortunately, they were all made in my head, and were obviously being made in Ribli's head, too. So how can those moves which were, after all, only abstract contain anything as concrete as a threat? It's frankly difficult to explain.

However since Ribli saw the 'threat', he also saw he could do nothing about it. So, consequently, he resigned. This sounds as if Ribli's perspicacity was good for me, not

unfortunate, as I mentioned before. The reason I said this was that if Ribli had *not* spotted the threat, then I could have played a sequence on the board which would probably have been immortalised in chess books the world over.

Underestimating an opponent's threats is, for far too many players, all too easy. Many never give these threats any substantial thought at all. This is often because they are too intensely wrapped up in their own plans for the game. Sadly players lose games by capturing pieces while failing to see an opponent's threat. This is very common I am afraid.

It is also just as easy for a player to overlook the possibility of mounting a threat of his own. So it is important to be aware that it is not always advisable to proceed headlong into a tactical sequence when the threat of something less obvious could well cause your opponent much more trouble. The most obvious example of this type of thing is a *Zwischenzug*: this is literally translated as an 'in-between' move. The *Zwischenzug* has great practical power, and this is augmented by its psychological effect. Your opponent has his mind fixed on a particular variation, when suddenly his train of thought is rudely interrupted and he is thrown off-balance.

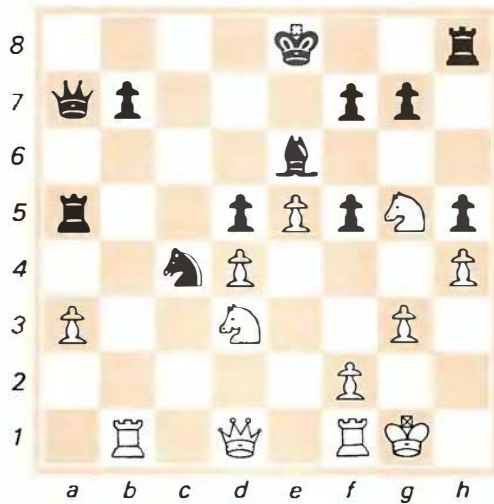


MG1

The power of *Zwischenzug* can be seen from the preceding example from a game I played against Anatoly Lein in the 1979–80 Hastings tournament: (see MG1)

In this position I had just played 18 Bg5 to weaken Lein's dark squares. However after he played 18... Bxg5 it looked as though my plan was ill-conceived, for 19 Nxc5 would lose the d-pawn, and 19 hxc5 would lose the b-pawn. However rather than recapture I played two consecutive *Zwischenzugs*.

First: 19 bxa5 Rxa5 20 Rb1! This gained me a tempo. Next: 20... Qa7, and now my reply – 21 Nxc5 (see MG2).



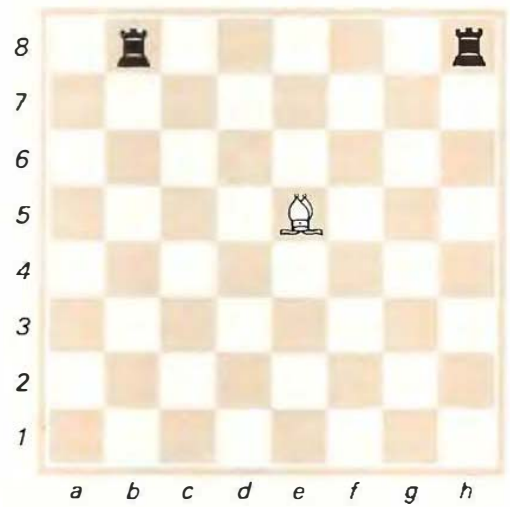
MG2

The point of the in-between moves is now apparent. 21... Qxd4 can be met by 22 Rxb7.

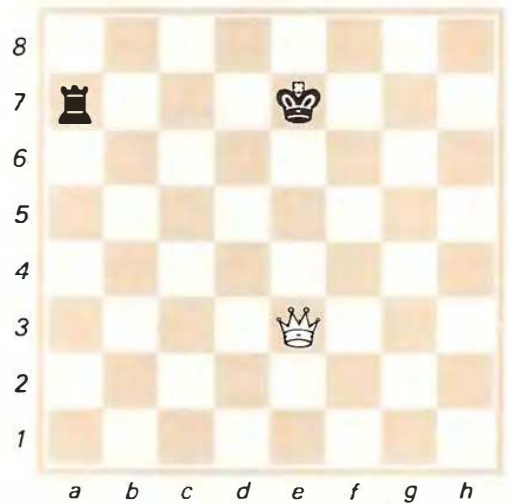
Of course if you can incorporate *two* threats in one position, your hand is even stronger. Often your opponent will be able to cope with only one of them, while the other threat will still cause him damage.

This well-known opening trap illustrates what I mean: 1 e4 e5 2 Nf3 d6 3 d4 Nd7 4 Bc4 Be7? 5 dxe5 dxe5 6 Qd5! Obviously Black must defend against the threat of mate on f7. However, while doing so, he can do nothing about the other threat contained in the position i.e. Nxe5, winning a pawn. So always bear in mind that you can often make a substantial gain during a game by what you threaten, rather than what you actually play on the board.

Fork



MG3



MG4

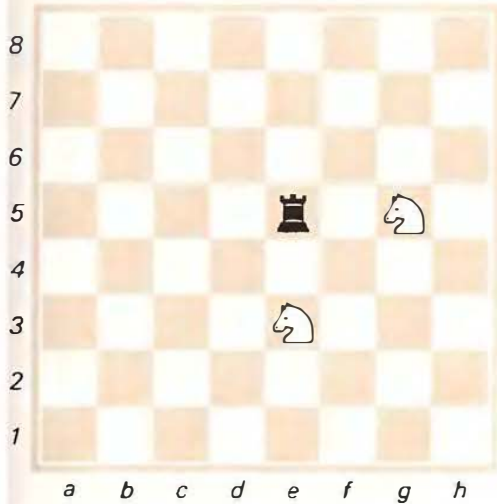
A fork occurs when two pieces are attacked by the same piece at the same time (see MG3, MG4, MG5 and MG6). Sometimes the attacking piece or pawn wins one of the pieces it attacks and gets away scot free. More often, though, it is itself captured. For this reason the fork should be used only when the piece you expect to win is of greater value than your attacking piece or when the resulting exchanges will be to your benefit.

The knight is especially well-suited for this manoeuvre, because its threats can be difficult to spot, and often, in fact, come as

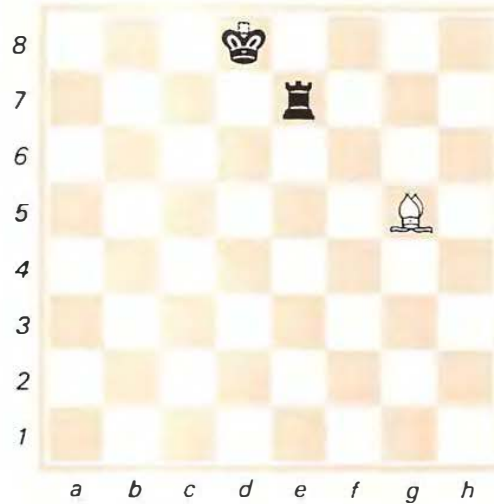
a surprise. A pawn, on the other hand, makes predictable moves and normally

more valuable piece. If the piece nearer to the attacker moves away, then the one it

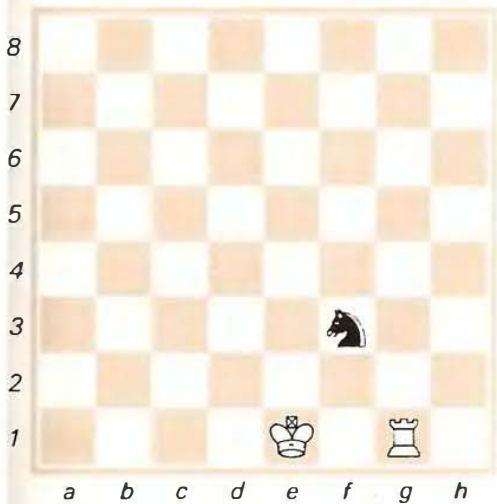
Always remember that even a pinned piece can still exert an influence on the game



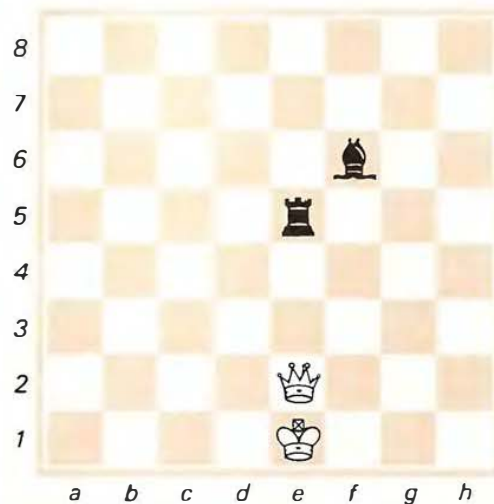
MG5



MG7



MG6



MG8

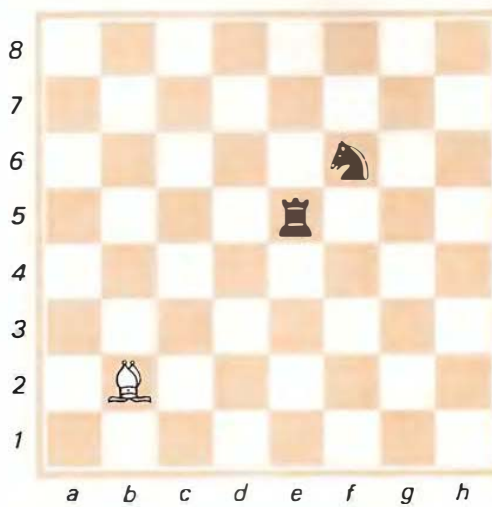
gets a chance to mount a double attack only through an opponent's oversight. Because of her powerful moving capability the queen can mount some truly deadly double attacks, especially in an ending when there are often undefended pieces on the board and the king is vulnerable to checks.

Pin

The pin (see MG7 and MG8) can be played only by a bishop, rook or queen, because it involves attacking a piece which is on the same rank, file or diagonal as another,

was shielding is open to capture – unless the pinned piece administers check, or mounts some serious threat in the process of moving. Obviously the most deadly pin of all occurs when the queen is pinned to the king. Even with her powers, she cannot move out of the line of fire and leave the king exposed to the attack. Such a move by the queen would, of course, be illegal. The best the queen can do would be to capture the attacking piece. Usually the attacking piece will be defended as is the bishop on f6 in MG8. In this example White will lose queen for rook.

Skewer



MG9

The skewer is much the same idea as the pin, except that the more valuable piece is nearer the attacker (see MG9).

Destroying the defensive pawn structure

Short v Martin
Benedictine International
Manchester 1983

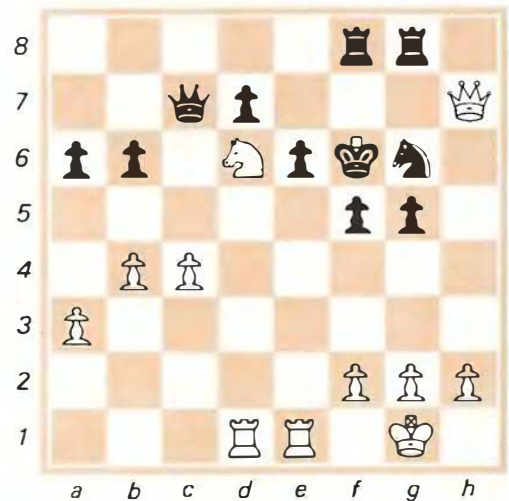


MG10

In this position Black resigned as he has no defence to the threat of 32 Qxg8+ and Rh8 mate.

Sacrifice to open file

Short v Penrose
Benedictine International
Manchester 1983



MG11

The black king is very exposed on f6 but my opponent hopes to defend by surrounding it with pieces. To break through I had to sacrifice:

28 Ne8+! Rxe8 29 Rxd7 Re7 30 Rxc7 Rxh7 31 Rxh7 Rc8 32 Ra7 Ne5 33 Rxa6 Nxc4 34 a4 Ke7 35 a5 Rb8 36 axb6 Nxb6 37 b5 Kd6 38 h3 Kd5 39 Raa1 Nc4 40 Rad1+ Kc5 41 Rxe6. 1-0

Short v Fenton

SCCU Under-14 Championship 1975

(See MG12)

The White bishop pair and queen's rook are poised to strike at the Black king. 37 Nf5+, opening the h-file was decisive. 37 ... gxf5. If 37 ... Bxf5 38 exf5 brings the light-square bishop into the attack as well. 38 Qh4 Rh8 39 Qh6+ Kg8 40 g6! 1-0. After 40 ... fxg6 41 Qxg6+ Kf8 42 Bh6 mate.

Sacrifice to open lines

Short v Donner
Amsterdam

My pieces (see MG13) are massed behind the e-pawn and the knight posted on d5. Black's pieces are somewhat poorly placed



MG12



MG13

but are well hidden behind a dark-square pawn blockade which I opened up as follows: 25 e5 Rxe5 26 Nxb6 cxb6 27 Qxd6 Rxe3 28 Rxe3 Ra7 29 Re7 Nb8 30 Qe6+ 1-0.

NIGEL SHORT'S TIP

● *Always castle! I learned this lesson the hard way, see Horner v Short, page 46*

Sacrifice to catch the king in the centre
Short v Fuller
Charlton 1977

1 e4 c5 2 Nf3 Nc6 3 Bb5 Qb6 4 Bxc6 Qxc6 5 0-0! (see MG14)



MG14

5... Qxe4 would be very risky after 6 Nc3 Qc6 7 d4, when White's lead in development could quickly lead to a winning initiative. 5... g6 6 Nc3 Bg7 7 d4 d6 8 dxc5 dxc5 9 Bf4 Bxc3 10 bxc3 Qxe4? Development would have been more sensible. 11 Qc1 Bf5 12 Re1 Qa4 13 Qe3 Qc6 14 Ne5 Qc8 15 Nc4 Be6 16 Qe5 Nf6 (see MG15).



MG15

17 Nd6+! catching the king in the centre and opening up the dark squares. 17 ... exd6 18 Qxf6 Rg8 19 Bxd6 Qd7 20 Rad1. 1-0. You will find it very instructive to work out for yourself the various reasons why Black resigned.

Catching the king in the centre Clarke v Short British Championship Ayr 1978

This is the kind of chess I enjoyed playing in my youth – boldly sacrificing pawns with gay abandon. Nowadays I rarely get such opportunities against my grandmaster opponents. 1 d4 e6 2 c4 b6. A very risky opening. 3 Nc3 Bb4 4 Qc2 Bb7 5 a3 Bxc3+ 6 Qxc3 f5 7 b3 Nf6 8 f3 0-0 9 e3 Qe8 10 Bb2 c5 11 dxc5 bxc5 12 Nh3 Nc6 13 b4 e5 14 Be2 f4 15 b5 Nd8 16 Qxe5 fxe3 17 Qxc5 d5 18 Rc1 Rc8 19 Qd4 (see MG16).



MG16

White threatens to consolidate so I must try to make things awkward for him. 19 ... Ne6 20 Qxe3 d4! 21 Bxd4 Nxd4 22 Qxd4 Rd8 23 Qb2. If White castled now he would have a completely winning position. Desperate measures are called for. 23 ... Ng4!?! 24 fxc4? 24 c5 would have led to huge complications after 24 ... Ne3 25 Rg1. Welsh international master George Botterill gives 25 ... Qg6 26 c6 as better for White, the point being that 26 ... Nxg2+ is strongly met by 27 Kf2. Unfortunately

for White the exposed position of his king proves the decisive factor. 24 ... Bxg2 25 Rg1 Bxh3 26 Qc3 Qf7 27 Qg3 Qf6 28 Rc3 Rde8 28 Kd1 Qd4+ 30 Kc1 Rxe2 31 Rd1 Rf1 32 Qb8+ Kf7 33 Rf3+! Kg6! 34 Qd6+ Qxd6. 0-1.

Horner v Short Sale 1977

Every chess coach will tell you that it is essential to tuck your king into safety at an early stage. I learned this lesson the hard way at the age of 12, in this game: 1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 Nge2 dxe4 5 a3 Be7 6 g3 f5 7 Bg2 c5? (see MG17).



MG17

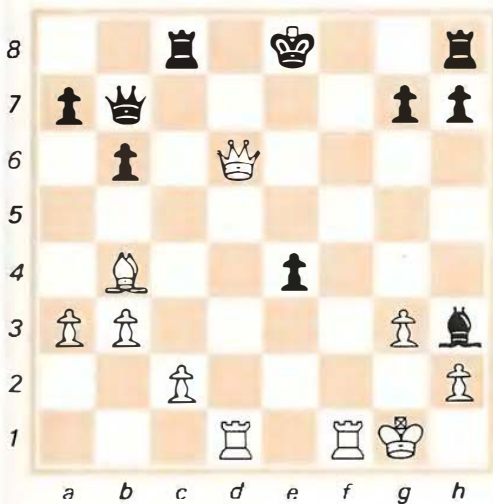
This move seemed a good idea at the time but really I should have played Nf6 and castled before attempting to grab some more central control. After all I was playing the Black pieces and should have been looking more to consolidating and not losing ground, rather than getting too adventurous too soon. I paid for it later – I lost because my king was stuck in the middle. Still, lessons learned the hard way certainly stick in the mind and since this game I have always been mindful of the advisability of tucking the king away as soon as is convenient, and certainly before embarking upon any premature advances, 8 Bf4 Nc6 9 d5! Until now I had not seen any danger and was, in fact, quite happy with my position. After this move I was most unhappy. 9 ... Nd4 10 Nxd4 cxd4 11 Qxd4 Bf6 12 Qc4

Bxc3 13 Qxc3 Nf6 14 dxe6 Bxe6 15 Rd1 (see MG18).



MG18

15 ... Qe7? 15 ... Qc8 would have enabled me to castle with a playable game. After White's next move my king is trapped in the centre. 16 Bd6 Qf7 17 0-0 Rc8 18 Qd4 b6 19 f3 Rc4 20 Qd2 Qb7 21 b3 Rc8 22 fxe4 Nxe4 23 Bxe4 fxe4 24 Bb4 Bh3 25 Qd6. 1-0 (see MG19).

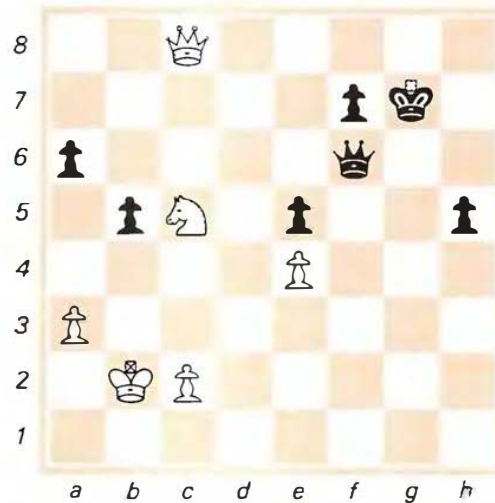


MG19

Fork and Skewer
Short v Ribli
Subotica Interzonal, 1987

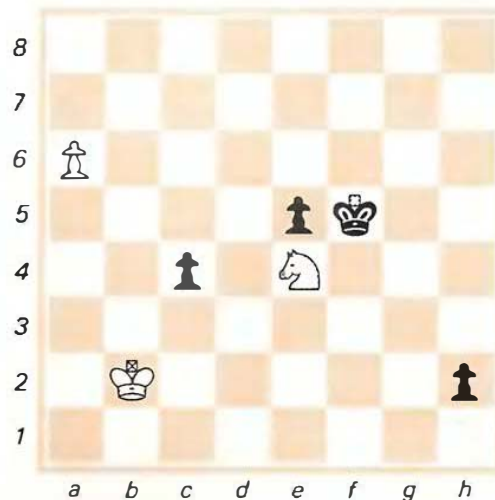
I employed both these tactical weapons in this, one of the most important games of

my career to date. Although the game ended prosaically, some of the variations are incredible (see MG20).



MG20

35 Qa6! A move based on the variation 35 ... Qxa6 36 Nxa6 f5 37 exf5 Kf6 38 Nc5 Kxf5 39 c4. I need to create a passed pawn – and fast! (A passed pawn is one that cannot be stopped by an opposing pawn.) 39 ... bxc4 40 a4 h4 41 a5 h3 42 a6 h2. and now, possibly the most aesthetically pleasing move I have ever analysed during a game: 43 Ne4! (see MG21).



MG21

This move wins, for after 43 ... h1(Q) there follows 44 Ng3+ (the fork) or if 43 ... Kxe4 44 a7 h1(Q) 45 a8(Q)+ (the skewer).

Maybe it was youthful naïveté but I rarely allowed myself to be overawed by strong opposition

I always go over games I have played. It's a most valuable training exercise.

Korchnoi v Short Simultaneous Display 1976



MG22

This game caused an enormous stir at the time and led to my first-ever appearance on television. I suppose in those days most opponents tended to underestimate me as I was only ten years old. I think Korchnoi may have been guilty of this as he definitely must have seen the following idea. I played 23 ... Naxb3 24 axb3 Nxb3, forking queen and rook. Although rook and two pawns v bishop and knight is a rough material balance in the middlegame the rooks and pawns usually come into their own in an ending. Subsequently Korchnoi allowed an exchange of queens and I scored my first-ever victory against a grandmaster.

Frostick v Short SCCU Under-14 Championship 1975

I feel I should give the whole game here as my opinions on the variations employed by White have changed drastically with time. After I played the game I thought that White's seventh move was rather stupid and I was quoted as saying 'Where's he going to put his king, now?' Twelve years later I decided that 7 h4 is a good attempt at undermining the dark squares on the king's side, eg by a later pawn to h5 and then to h6. I defeated Victor Korchnoi with this idea at Reykjavik in 1987. My game against Frostick went: 1 e4 e6 2 d4 d5 3

Nc3 Bb4 4 e5 c5 5 a3 Bxc3+ 6 Bxc3 Ne7 7 h4 (see MG23).



MG23

(? At the time, ! seven years later). 7 ... Qc7 8 Bd3 Nbc6 9 Qg4 cxd4 10 cxd4 Nxe5 (see MG24).



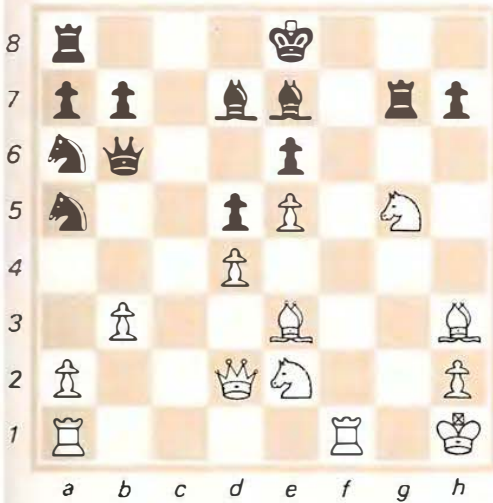
MG24

If 11 dxe5, Oxe5+ forks the king and rook. 11 Qxg7 Nxd3+ 12 Kf1. If 12 cxd3, 12 ... Rg8 and 13 ... Oc3+. 12 ... Rg8 13 Qxh7 Nxc1 14 Rxc1 Bd7 15 Nf3 Bb5+ 16 Kg1 Qf4. 0-1.

Decoy Watson v Short, Brighton 1983

1 e4 e6 2 d4 d5 3 Nd2 Nf6 4 e5 Nfd7 5 f4

c5 6 c3 Nc6 7 Ndf3 Qb6 8 g3 cxd4
 9 cxd4 Bb4+ 10 Kf2 g5 11 Be3 f6 12 Bh3
 gxf4 13 gxf4 fxe5 14 fxe5 Rf8 15 Ne2
 Be7 16 Qd2 Ndb8 17 Rhf1 Na6 18 Kg2
 Bd7 19 Ng5 Rg8 20 Kh1 Na5 21 b3 Rg7.



MG25

Losing this game wrecked my chances of a grandmaster norm. Having played pretty horribly to reach this position I was put out of my misery by a little combination starting on move 22, which undermined my entire pawn structure and decoyed the queen from the defence of the knight on a5. 22 Bxe6 Bxe6 23 Nxe6 Qxe6 24 Qxa5, and I resigned because 25 Nf4 would have been devastating.

Decoy and Pin
Short v Professor J. Farrand
Manchester 1976

(See MG26)
 20 Rc7!! Decoying the rook from the b5 square was a crusher. If 20 ... Rxc7, 21 Bb5, pinning the queen against the king.

Decoy, Pin and Fork
Short v Utasi
World Under-17 Championship
Sas van Gent 1979

(See MG27).
 Very rarely can a single move exploit all three of these themes, but 22 b5 did just that! If 22 ... Qxb5, 23 Nxd6 exploits the



MG26



MG27

pin on the bishop and forks both queen and rook. The rest was easy. 22 ... Qc7 23 f4 Nd5, or 23 ... Bf6 24 Nxf6 Rxe3 25 Ne8+ – discovered double check (introducing a *fourth* theme!) winning material. 24 fxe5 dxe5. After 24 ... Nxe3 25 exd6+. Discovered check does it again. 25 Qb3 exd4 26 Qxd5 Rd8 27 Qb3 Qf4+ 28 Nd2 Qc7 29 Kb1 b6 30 Nf3. 1-0.

Removing the guard
Hooker v Short
Enfield 1975

(See MG28)
 21 cxd4 The first sacrifice is not relevant to

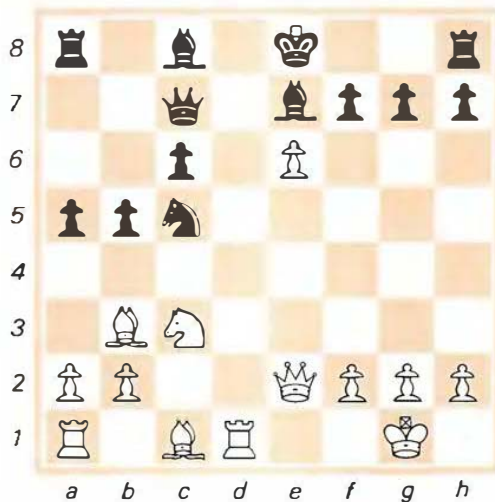


MG28

the theme but as everyone likes to see a queen sacrifice here it is: 21 ... Qxc1+ 22 Bxc1 Rxc1+ 23 Kf2 Bb5 24 Qb3. Now only the bishop on f1 is holding White's position together and after 24 ... Rxf1+, removing the guard, 25 Rxf1 Rxf1+, and White resigned as he is mated after 26 Kf3 Be2, or 26 Ke1 Re2.

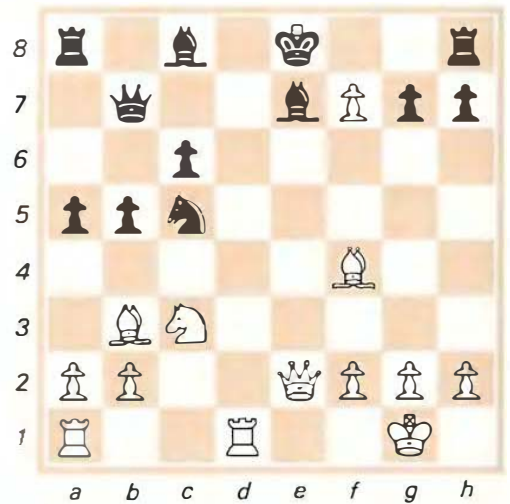
Overloading
Short v Kimber
Club Match 1975

(See MG29)



MG29

16 Bf4! decoying the queen. The game

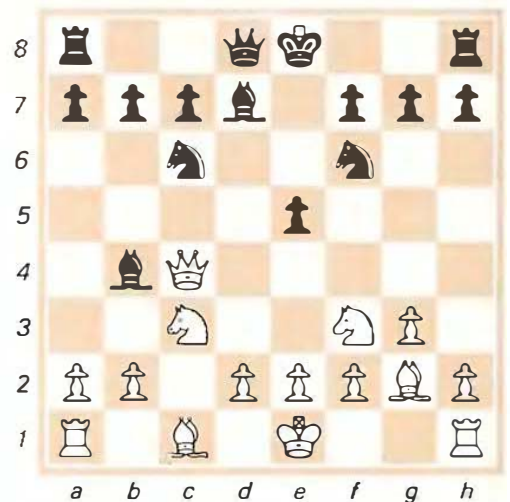


MG30

ended 16 ... Qb7. 16 ... Qxf4 meets the same fate. 17 exf7+. 1-0 (see MG30). 17 ... Kf8 18 Rd8+ overloads the bishop on e7 and forces mate after 18 ... Bxd8 19 Qe8.

Short v Nightingale
Newbury 1975

(See MG31)



MG31

8 Nxe5 gives the knight on c6 too much work to do. After 8 ... Nxe5 9 Qxb4 | was a clear pawn up.

NIGEL SHORT'S TIP

● *A sense of danger is most important in chess*

Discovered attack
Short v Wells
British Under-11 Championship 1975

(See MG32)



MG32

22 Nf6+. This discovered attack on the rook was decisive. 22... Bxf6 23 Rxd8+ Kf7 24 Bd4! Bxd4 25 Qxd4 Ra6 26 Qh8 Bd7 27 Qxh7+ Kf6 28 Rf8+ Ke5 29 Qg7+ Rf6 30 Rxf6 exf6 31 f4+ Kd4 32 Rd1+. 1-0.

Petherick v Short
London 1975

(See MG33)

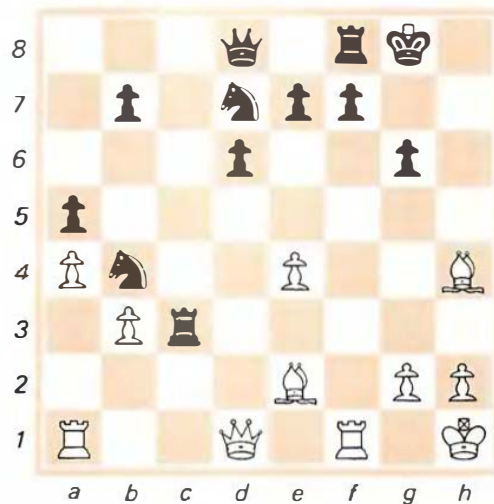
Of course the main point of a discovered attack is that, before its execution, it is concealed! 20... Nf3+ forced resignation as 21... Qh2 mate, follows.

Perpetual check
Sokolov v Short, Biel 1986

I had indulged in some risky play to reach the diagram position (MG34), giving up my



MG33



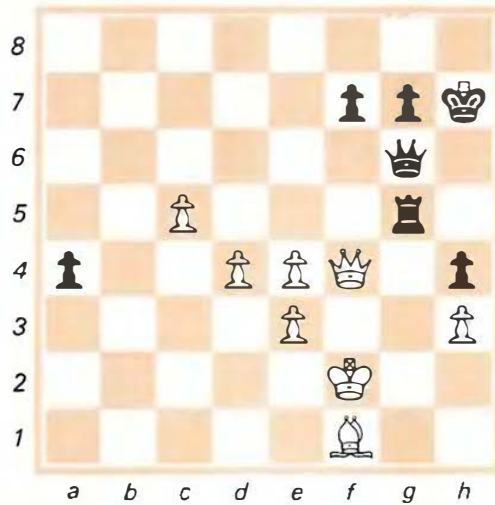
MG34

fianchettoed bishop in order to win a pawn. (A fianchetto is the development of a bishop, usually the king's bishop, to g2 (White) or g7 (Black). Fianchetto on the queen's side is less usual.) This is not a policy I would normally recommend but in this position I could see no clear refutation. Finally after long thought, Sokolov found the following amazing series of sacrifices leading by force to perpetual check. 18 Qd2 Rc2 19 Qh6! Rxe2 20 Rf3, planning Rh3 and mate on h7 or h8. 20... Qe8!! The only defence. After most other moves, Rh3, threatening Qh8+! Kxh8 Bf6++ and Rh8 mate. 21 Bf6! After 21 Rh3, I intended 21... f6, creating an escape square on f7

«A king-side fianchetto is one of the toughest defensive set-ups in chess. Once removed however the king-side is full of holes»

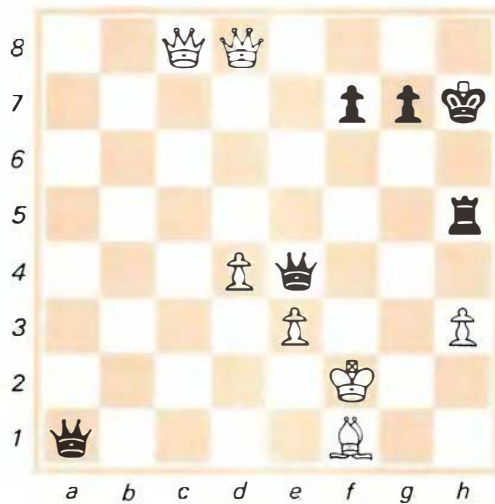
for the king. The point of Qe8 is to cover the g6 square after f6. 21 ... Nxf6 22 Rh3 Nh5 23 Rxf6 gxf6 when the White queen can force perpetual check with Qg5 to h5 etc. So draw agreed.

Short v Hebden



MG35

This is one of the most chaotic games in which I have ever been involved. Play continued 46 c6 a3 47 c7 a2 48 c8(Q) a1(Q) 49 Qxh4+ Rh5 50 Qhd8 Qxe4 (see MG36).



MG36

And now a miraculous cheapo which forces Black to take perpetual check.

51 Bd3! Qb2+ 52 Ke1 Qb4+ 1/2 - 1/2.

Had Black played 51 ... Qxd3 52 Qh8+ Kg6 53 Qc6+ Kg5 54 Qg2+. This example would be equally valid in the Decoy section, as the queen is diverted from defending the e6 square.

Back rank mate

Short v Hellers

Wijk-Aan-Zee 1986



MG37

My young Swedish opponent has just played what appears to be a devastating tactical shot as 20 Rxf4 Bxe5 forks the rook and the bishop. However he had overlooked a possibility based on a back rank weakness. I played 21 Bxe5! Rxd3 22 Rxd3, the point being that 22 ... Bxe4 loses to 23 Bxf7+ Rxf7 24 Rd8+ mating. The actual game continued 22 ... Qe1+ 23 Rf1! renewing the threat. 23 ... Qa5 24 Bc3 Qb6+ 25 Bd4 Qa5 26 Nc3 e5 27 Be3 Kg7 28 Rd6 Qc7 29 Rdf6 Be8 30 Ne4. 1-0.

Short v Chiburdanidze

Banja Luka 1985

(See MG38)

Maya Chiburdanidze is the women's world champion. If once every two hundred or so games I have to make a catastrophic mistake and be mated like a patzer, I would rather she had the benefit than anyone else. Her last move, 30 ... Qb5, attacks



MG38

three of my pieces: the rook on a4, the knight on c5, and the pawn on b2. But that is no excuse for my failing to notice that it also attacks the f1 square! I played 31 b4, happy in the knowledge that I had stabilised the position of my knight and begun an advance of my passed queen-side pawns. Instead of this 31 Qf2 would have been quite good for White. In case you haven't already spotted it the game ended 31 ... Qf1 mate.

**Short v Biyiasas
Hastings 1979-80**



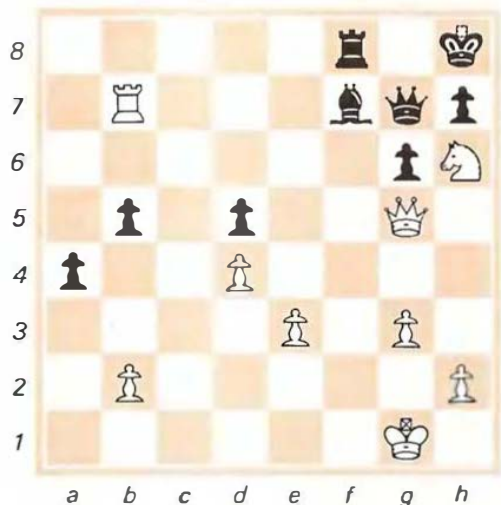
MG39

Before reading on, look at diagram MG39 and try to spot the killer blow.
38 Qxe5+!. 1-0. After 38 ... Qxe5 39 Rxf8+ 40 Rxf8 is mate.

NIGEL SHORT'S TIP

● *Everyone loves a swindle except the recipient(!) so don't relax when you are winning*

**Swindles
Hamed v Short
Subotica Interzonal 1987**



MG40

I was so completely tied up here that almost anything would win for White except, that is, what Hamed played!
33 Rxb5? Be6 34 Rb6? This is probably my greatest swindle of all time. Losing this game could have lost me my place in the world championship last 16. While play was still going on, news of my imminent demise spread through the town of Subotica where this Interzonal tournament was being held. All the Soviet players and officials took their seats on the front row, awaiting my execution. But when Hamed played 34 Rb6, they all rose as one man and

‘If you didn't blunder occasionally you wouldn't be human’

left the hall. Jon Speelman and I came equal first with Gyula Sax of Hungary, while the Soviets, Tal, Chernin and Smyslov all failed to qualify. 34 . . . Bh3!

Short v Quinteros Biel 1985

Having gone astray in the middlegame, I resorted to cheap traps. Luckily for me, Quinteros fell into one of them. He doubtless reached the following position in his analysis, but failed to realise that I was picking up one of his bishops. I can still hardly believe it myself (see MG41).

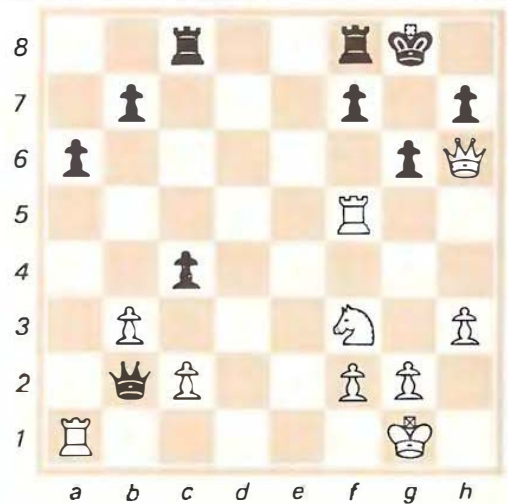


MG41

43 . . . Kg7 45 Re8 Kf6. 45 . . . c5 allows 46 Re7+, the real point of the swindle. 46 Rb8

Ke5 47 Rxb7 Bxa5 48 Rxb7 Bc3 49 Rh6. 1-0.

The unexpected Corden v Short Stafford Open 1975



MG42

This is a good example of a very common form of chess blindness. Players too often forget that pieces can move backwards! At the age of ten, I was forcibly reminded of this fact from the diagram position (MG42). I had just played 24 . . . Qxb2, assuming that the rook on a1 would have to move. After that I planned to play 25 . . . gxf5. However I had failed to notice 25 Rfa5, defending its partner and leaving White a piece up.

Positional themes

The middlegame can be divided into two: the tactics, which have just been discussed, and positional play. Weaker players can appreciate tactics quite easily when they play them out on a chessboard, but envisaging long tactical variations over the board is quite another thing.

A greater understanding of the many positional themes is harder to acquire and something many players choose not to do. It is difficult to get excited about a game where one side won by exploiting a weak pawn in the enemy camp. Yet single-minded exploitation of a weakness inflicted on your opponent's position early in the game can be a more satisfying method of achieving victory than getting the better of a brief tactical skirmish.

You will find that the examples from actual play which illustrate the positional themes are longer because in general exploitation of a positional advantage can sometimes be a long drawn out process. It took me nearly 50 moves to capitalise on my space advantage against Alburt (see below) yet I regard this game as one of my best ever.

As in the section on tactics the themes are illustrated in isolation first and then with examples from actual play.

Weak pawns

(See MG43)

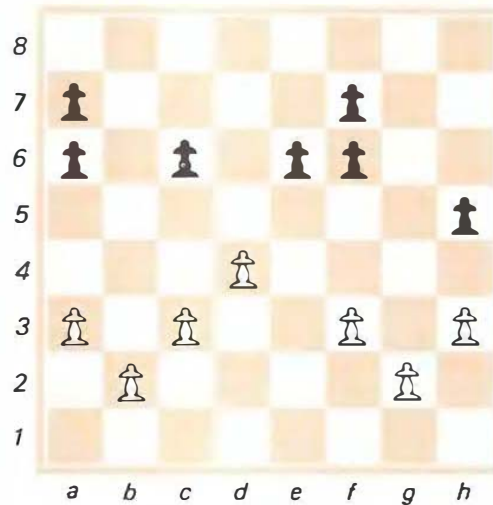
Compare the pawn structures of the two sides. Most of White's pawns defend each other while Black's would be helpless to an attack by White's pieces. White is said to have two pawn islands – a3, b2, c3, d4 (1) and f3, g2 and h3 (2)

Black has 5 – a7 (1), a6 (2), c6 (3), e6, f6 and f7 (4) and h5 (5).

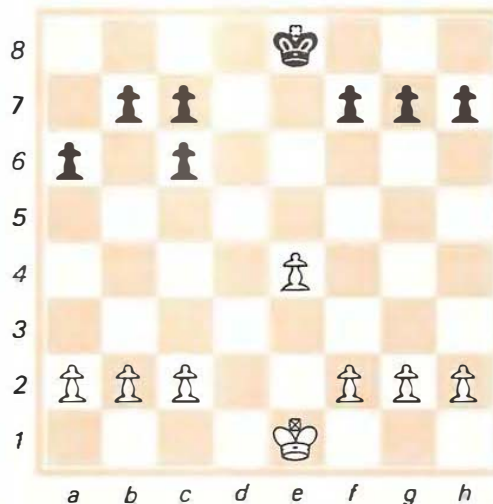
An island is a single pawn or a group which can defend each other to a degree. As you have probably worked out the fewer pawn islands you have the better.

Doubled pawns

(See MG44)



MG43

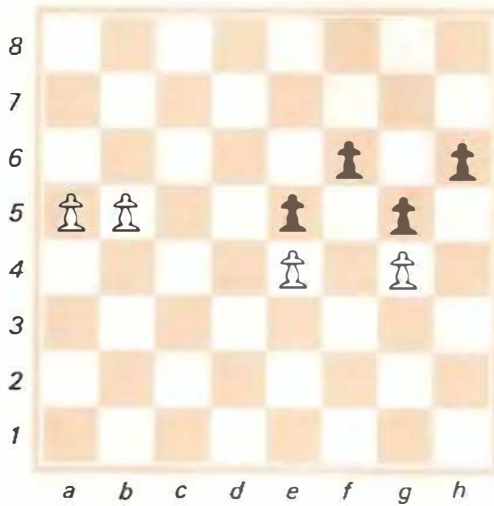


MG44

These are not always so bad, as a doubled pawn means an open file. However when the doubled pawns are part of a pawn majority they can render it useless as creating a passed pawn is impossible with correct play. White actually has good winning chances in the diagram position as he can advance his e- and f-pawns to make a passed pawn while Black is unable to do the same on the opposite side of the board.

⚠ Beware structural weaknesses, they can become permanent. I've won countless games exploiting weakened pawns in the endgame! ⚠

Passed pawns



MG45

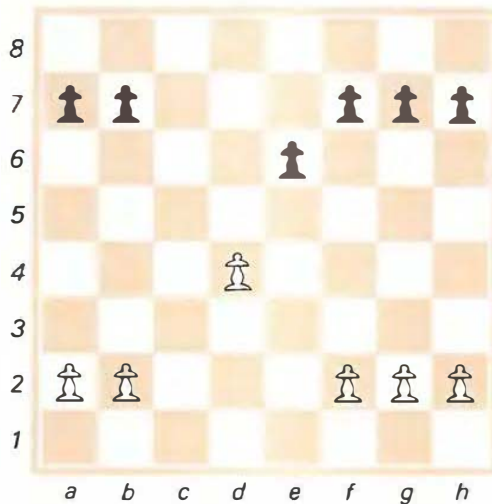
All other things being equal, White would have a clear advantage in diagram MG45 as he had passed a- and b-pawns which can support each other's advance. In contrast the Black pawns are stymied.

isolated queen pawn on d4 or d5. One Black defence to d4, the Tarrasch Defence deliberately offers White the opportunity of giving Black an isolated pawn on d5 – so what are the advantages? Well, an isolated pawn means two adjacent open files and frequently outposts for a knight in the enemy position; eg the e5 square in the diagram. In addition if an isolated pawn advances it can create havoc in the enemy camp and it is on this point that the balance of the game depends. If the isolani can be blockaded then it becomes an object of attack, particularly in the ending; see the examples.

NIGEL SHORT'S TIP

● *A rook and pawn for bishop and knight is good value in the ending but not in the middlegame when the rook has less room to manoeuvre*

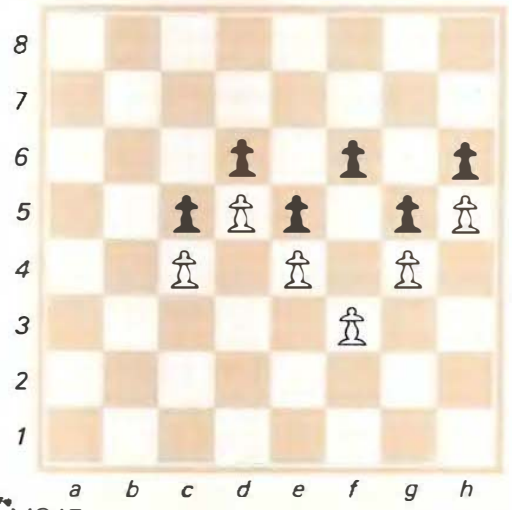
Isolated pawns



MG46

This is probably the most commonly occurring type of positional weakness. In general the weakness of an isolated pawn increases as pieces are exchanged. In the middlegame many players like to have an

Space advantage



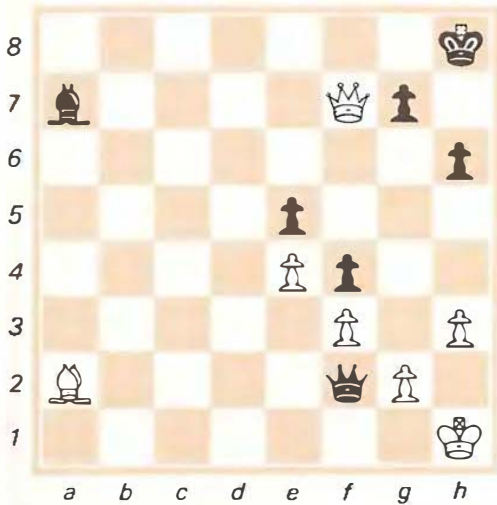
MG47

In MG47 White has a clear space advantage, which can be defined as having more room, or more squares for your pieces.

For example a White piece – say a knight – can find useful employment on d3 while

the corresponding square d6 is unavailable to a Black piece. In general if you have a space advantage avoid exchanges which ease your opponent's congestion.

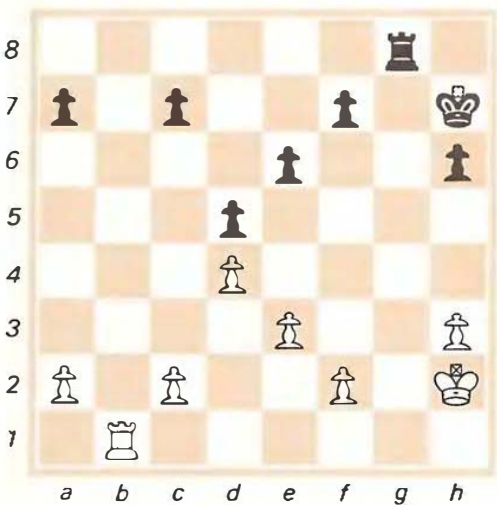
Weakness on light or dark square



MG48

MG48 is an extreme case, but beware: the exchange of one of your bishops combined with many of your pawns being fixed on the same colour square could be exploited by an opponent.

Open files



MG49

Rooks are best placed on open files for obvious reasons. In general it is difficult to exploit an open file without an entry point. Compare the White and Black rooks in diagram MG49. White to play can win a pawn with Rb7 while the Black rook can achieve little.

Good and bad pieces

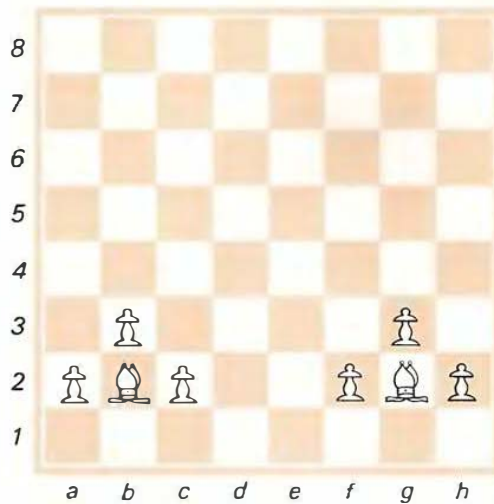


MG50

The terms good and bad often refer to knights or bishops, known collectively as the 'minor pieces'. The effectiveness of minor pieces is determined chiefly by the pawn structure. For example, if the board is blocked by lots of pawns the knights come into their own as they can hop around freely. In contrast the bishops can find themselves trapped, as in Martin v Short below. MG50 illustrates the reverse case: the board is wide open and the bishop can roam around at will and controls no fewer than 15 squares; you may have noticed that this includes all the squares the hapless steed can reach!

Bishop pair

As you would imagine two bishops on an open board can be very powerful indeed and will often prevail over bishop and knight. Two bishops can also be decisive in the ending, particularly when they can combine to prevent the enemy king approaching the centre. Remember that bishops can control more squares when



MG51

placed on central diagonals (at h8 or a8-h1). For this reason many players like to 'fianchetto' bishops at an early stage (see diagram MG51).

NIGEL SHORT'S TIP

● *The bishop pair can be deadly on an open board*

15 Qa4 Qe6 16 Bxc6 bxc6. Doubled pawns aren't always weak but in this case the fact that they were isolated made them so. There was nothing Black could do to avoid losing one of them and although he did his best to minimise the damage, the subsequent material gain led to a fairly quick win for me after only 33 moves. 17 Na5 Nb5 18 Nxb5 cxb5 19 Qxb5, and so on.

**Passed pawn
Short v Lukin
Plovdiv 1984**



MG53

**Isolated and weak pawns
Short v Knox**



12 Bxb5! Three pawns are often worth slightly less than a piece in the middle-game, but are usually worth more than a piece in the endgame—always provided, of course, that in this context we are not talking about weak pawns or pieces. In this game I didn't hesitate to play a sacrifice, as Black is forced into an endgame in which he not only has to contend with three connected passed pawns, but also the superior activity of White's pieces. 12... axb5 13 Ndx b5 Qb8 14 Nxd6+ Bxd6 15 Qxd6 Qxd6 16 Rxd6 h6 17 Be3 Ne5 18 b3 Rc8 19 Bd4 Nc6 20 Bb6 Ne5 21 Kb2. There's plenty of time. 21... Bc6 22 Rhd1 0-0 23 a4 g5 24 hxg5 hxg5 25 Bd4 Nfd7 26 Be3 f5. Desperation. After 26... g4, 27 f4 wins. 27 Rxe6 fxe4 28 Nxe4 g4 29 Nd6. Rd8 1-0. Black resigned because of 30 f4 Nf7 31 Nxf7, winning a piece.

Passed pawns (breaking the blockade)

**Bielby v Short
Rochdale 1977**

I had a slight advantage because of my protected passed pawn on c4. At the moment, though, it is firmly blockaded but look what happens. 28... Bg5 29 Ncxd5?, the beginning of a faulty combination. 29... Bxd5 30 Qxd5? White underestimates the power of the c-pawn. 30... Qxd5 31 Nxd5 Bxd2 32 Kf1 Bc1 33 Nc7 Bxa3 34 d5?? After 34 Ke2 I intended 34... Bxb4 35 d5 Kf8 36 d6 a5 37 Nxb5 a4 38 Kd1 Ke8 39 Nc7+ Kd8 winning. 34... c3. 0-1.



MG54

Short v Alburt

This is another game from the US v UK challenge match. Every time I was White, I had to face another variation of Alekhine's Defence.

In position MG55 I realised that my c-pawn combined with the bishop pair would be a sure winner if I could remove Alburt's c7 pawn. In the course of a few moves I was able to achieve this. 25 c6 Nd5 26 Bxa7 Rxh3 27 Ra1 Bb3 28 Ra3 Nxf4 29 Bb8 Ne2+ 30 Kf2 Rh2+ 31 Ke3 Nc1 32 Bxc7 Rxb2, and now the passed pawn and the bishop pair were so strong I could afford the luxury of an exchange sacrifice



MG55

Two passed pawns on the sixth rank are worth at least a rook

to eliminate the only potential danger to the passed pawn (Bb3 to e6) (see MG56).



MG56

33 Rxb3! Rxb3+ 34 Kd2 Nd3 35 Ba5 Nb4 36 Bxb4, and 1-0 in view of 36... Rxb4 37 c7 Rc4 38 Bd5+.

Space advantage

**Short v Benjamin
Lloyds Bank – London v New York
Telex Match 1976**

This game began 1 e4 c5 2 d4 e6 3 Nf3 cxd4 4 Nxd4 a6, whereupon I took the opportunity of establishing the famous Maroczy Bind on the centre, with 5 c4. This

has the effect of cramping an opponent and severely limiting his counterplay. Having reached the diagram position with all my pieces pointing towards the Black king, I broke through with an attack down the h-file and Black never seemed to get a look in after that (see MG57).

23h4Bg7 24h5Ncd7. 25Bd3Nc5 26Bc2 Ncd7 27 Ng5 Kg8 28 Bd3 Nc5 29 Bb1 Ncd7 30 b3 Nf6 31 hxg6 hxg6 32 Qh4 N8h7 33 Re3 Nxc5 34 fxc5 Nd7 35 Ng4 Kf8 36 Qh7 Ne5 37 Nxe5 dxe5 38 Ba3+ Re7 39Bxe7+ Qxe7 40Ref3Bc6 41 Qxc6 Be8 42 Qh5 Rd2 43 g6 f6 44 Rxf6+. 1-0.



MG57

Short v Albur US v UK Challenge 1985

This match developed into a battle over Alekhine's Defence. Albur believes in it but, as you know from my remarks in the Openings, I certainly do not. I won this match against Albur 7-1 and the battle of Alekhine's Defence 3-0. In this game, I just built up an enormous space advantage and nearly pushed the pieces into my opponent's lap!

1 e4 Nf6 2 e5 Nd5 3 d4 d6 4 Nf3 Bg4 5 Be2 e6 6 0-0 Be7 7 c4 Nb6 8 Nc3 0-0 9 Be3 d5 10 c5 Bxf3 11 gxf3 Nc8 12 f4 Nc6 13 b4 a6 14 Rb1 f6 15 Bd3. My extra mobility, even at this early stage, enables me to threaten on both wings at the same time. While there is an imminent threat of a queen-side pawn avalanche, Black must also be on his guard against a potential

king-side attack along the g-file. 15... Qe8 16 Qg4 f5 17 Qh3 a5 18 b5 (see MG58).



MG58

18... Nb4 19 Be2 Nc2 20 Kh1 g6 21 Rg1 Rf7 22 Bf3 Bf8 23 Rb2 Na3. This knight is really out on a limb. 24 Bc1 Na7 25 Be2 Qd7 26 Rd1 Rd8 27 Qf1 Bh6 28 Rb3 Nc4 29 Bxc4 dxc4 30 Qxc4 c6 31 b6 Nc8 32 Ra3. Now the Black a-pawn is mine for the taking. Qe7 33 Qe2 Rg7 34 Rxa5 Qh4 35 Qf3 g5 36 Ra8 gxf4 37 Ne2 Rg4 38 a4 Kf7 39 a5 Nd6 40 Rxd8 Ne4 41 Rf1 Qxd8 42 Nc3 Ng5 43 Qd3 f3 44 Bxg5 Bxg5 45 Qxf3 Qxd4 46 a6 bxa6 47 h3 Rh4 48 b7 Qxe5 49 Rb1 Qb8 50 Qg3 f4 51 Qf3 Bd8 52 Ne4 Bc7 53 Rg1 Rh6 54 Ng5+ Ke7 55 Qxc6 Be5 56 Rd1 Qg8 57 Rd7+ Kf6 58 Rf7+ Qxf7 59 Nxf7 Kxf7 60 Kg2. 1-0.

Light square weaknesses

Short v Graf World Under-16 Team Championship, Viborg 1979

The knight sacrifice, 10 Nd5, forced my opponent onto the defensive. To accept the knight would have been disastrous after 10... exd5 11 exd5 Bd7 12 Re1+ Be7 13 Bxf6 gxf6 14 Qxf6 Rf8 15 Re3, intending 16 Rae1. White has an overwhelming position. However, after 10... Bxd5 11 exd5 e5 12 Qb4 Qd7 13 Bxf6 gxf6 14 Nd2, Black's weaknesses on the



MG59

light squares were already terminal. The game ended 14... Qb5 15 Qe4 Qxb2 16 Rab1 Qxa2 17 Rxb7 Bg7 18 Nc4 0-0 19 Nxd6 Rab8 20 Rxb8 Rxb8 21 c4 Bf8 22 Qg4+. 1-0. If 22... Kh8 23 Nxf7 mate, or if 22... Bg7 23 Nf5.

**Short v Preissmann
Geneva 1979**

1 e4 e5 2 Nf3 Nc6 3 Bb5 f5 4 d3 fxe4 5 dxe4 Nf6 6 Qe2 d6 7 Nc3 Bg4?! Having already weakened the a2-g8 diagonal on his third move Black gives away too many light squares with this exchange. 8 h3 Bxf3 9 Qxf3 Be7 10 Qe2 a6 11 Bxc6+ bxc6



MG60

12 0-0 c5, weakening even more light squares. He should have covered some of them with 12... Qd7. 13 f4 Nd7 14 Qh5+ g6 15 Qg4 exf4 16 Bxf4 0-0 17 Qe6+. In fact 17 Bh6! would have been extremely strong, but the text is consistent with my light square strategy. 17... Kg7 18 Nd5 Bh4 (see MG60).

19 Nxc7! As so often happens in chess, a positional advantage can be utilised tactically. My rooks now become very active on open files. 19... Qxc7 20 Bxd6 Qd8 21 Bxf8+ Nxf8 22 Qf7+ Kh8 23 Rad1 Qe7 24 Qd5 Ra7 25 Qd8 Kg7 26 Rxf8 Qxe4 27 Rg8+ Kh6 28 Qf8+. 1-0.

**Short v Ludgate
British Championship Qualifier 1977**



MG61

Black's position is riddled with light square weaknesses but at the moment they are difficult to exploit as his light square bishop provides sufficient protection. My last move, 18 Rh5, was designed to keep Black bottled up and prevent the freeing move ... f5. Black should probably have waited now with some move like 18... Qe7. Instead I was allowed to exchange off the light square bishop and open up the game as follows. 18... Bd7 19 Nc5 b6 20 Nxd7 Qxd7 21 e4 Nc7 22 d5. Black now has to make enormous concessions to prevent the opening of the b3-g8 diagonal. In fact the winning blow, 36 Qg7+, is struck on a

dark square but the point is to open up the long light square diagonal. 22 ... cxd5 23 exd5 Rad8 24 Nc3 Qe7 25 dxe6 Rxd1+ 26 Qxd1 Re8 27 Nd5 Nxd5 28 Qxd5 Kf8 29 Rh1 Rd8 30 Qc4 f5 31 Rf1 f4 32 g3 Bd4 33 gxf4 Be3+ 34 Kb1 Bxf4 35 Qc3 Kg8 36 Qg7+ Qxg7 37 e7+ 1-0.

Open files
Wedberg v Short



MG62

In this game my opponent was soon regretting his decision to open the b-file. He has just played 13 Be3, after which I was

able to take complete command as follows – 13 ... c4 14 Bf1 Rb8 15 Ra2 Rb7 16 Bc5 Rb5 17 Bb4 a5 18 Bxe7 Qxe7 19 Nd4 Nxd4 20 cxd4 0-0 21 Qd2 Rfb8 22 Qc3 Qb7 23 Raa1 Rb2 (see MG63).

In general it is no use having control of an open file unless you also have an entry point into the opponent's position. Here I have both and, after 24 Rec1, White has no constructive moves left and I won with a slow attack on the king's side.

Short v Macdonald Ross
Charlton 1976



MG64

In this game (MG64) it was my control of the b-file which proved to be the decisive factor. I had just played 15 Rhb1 and from the diagram, play continued: 15 ... Qxd4 16 Qxd4 Nxd4 17 Rxb7 Nc6 18 f4 Na5 19 Rb4, staying on the b-file, 19 ... Ke7 20 Nf2. Maybe I should have played 20 Rab1 now, as Black could have considered 20 ... Rac8 21 Ng4 Rc5 22 Rab1 Rhc8 23 Nf6 Kd8 24 Rb8, the entry point, 24 ... Kc7 25 Rxc8+ Kxc8?? 26 Rb8+! Kc7, 26 ... Kxb8 27 Nxd7+ forking king and rook would have left me a clear piece ahead. 27 Rf8. 1-0.



MG63

Good v bad pieces
Martin v Short
ARC Masters 1984



MG65

19... Bxc4, creating a favourable situation in which my two knights can outmanoeuvre my opponent's knight and bad bishop. 20 Rxc4 Rxc4 21 Qxc4 Nd7 22 Bh3. With the light squares occupied or blocked by his own pieces, White no doubt hoped to exchange this restricted bishop for my potentially active knight. No such luck. 22... Ndc5 23 Nb4 Nc7 24 Nc2 Ra8 25 Rb1 Ne8 26 f3 h5 27 Qc3 h4 28 Qe3 Nf6 29 gxh4 Nh7 30 Qf2 Nd3 31 Qg3 Qc7 32 Ne1 Nf4. What a good knight this is. Only a pointless queen sacrifice could shift it. With the way open for my queen to move into the heart of Black's position, there can be no doubt about the eventual outcome of the game. And all due to the ineffectiveness of White's bishop. 33 Bf1 Rxa3 34 Qf2 Nf8 35 Qb6 Qc3 36 Qb2 Qc5+ 37 Qf2 Qc8 38 Qb2 Rc3 39 Qd2 N8g6 40 Qf2 Rc1 41 Rxc1 Qxc1 42 h5 Nxh5 43 Nd3 Qc7 44 Qa7 Nhf4 45 Nb4 Qc1 46 Qf2 Nh3+, a fork that wins the queen. 1-0.

Bad bishop
Norgaard v Short
World Under-16 Team Championship
Viborg 1979

1 e4 e6 2 d4 d5 3 Nd2 Nf6 4 e5 Nfd7 5 Bd3 b6 6 Ne2

This opening variation features one of my favourite ideas in the French Defence. Black's light square bishop is always a problem piece in this opening, as it is stuck behind a light square pawn chain. I never miss a chance to swap off such a useless piece. 6... Ba6. I later won this game with a sacrifice.

Weak square
Short v Lambert



MG66

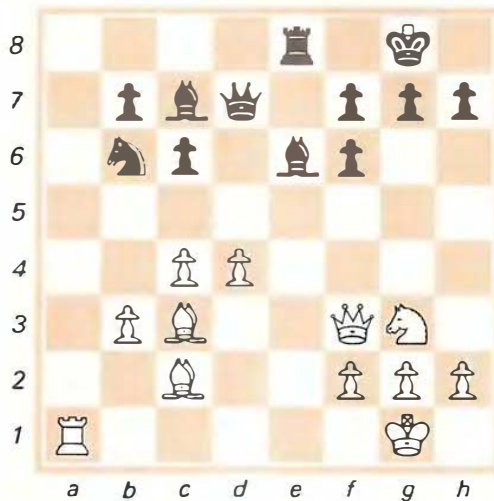
14 a5, putting pressure on b6. 14... h6 15 Be3. More pressure. 15... Ne5 16 0-0 g5 17 Rb1, opening up the b6 weakness. 17... Qe7 18 b4 cxb4 19 Rxb4 Nh5 20 Na4 Ng6 21 Nb6, capitalising upon the weakness and turning the b6 square into a more than useful outpost for the knight.

NIGEL SHORT'S TIP

● Before you exchange minor pieces take into account possible changes in the pawn structure

♣ A weak square alone can lose a game

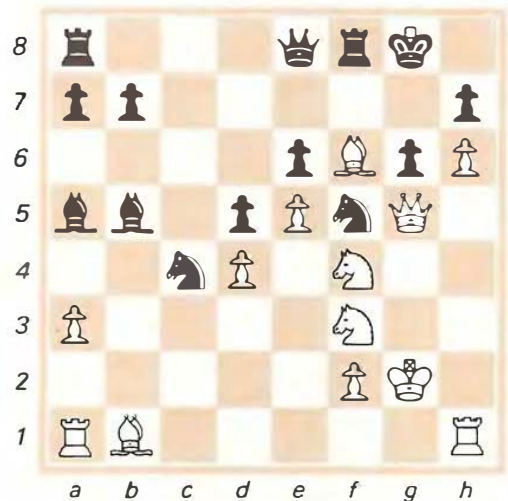
Bishop pair Short v Zilber Hastings 1979–80



MG67

18 ... Bxg3. A bad move, although it was already difficult for Black to find a constructive plan. I was now able to use the bishop battery to decisive effect. 19 hxg3 Nc8 20 Qd3 f5 21 g4! If the diagonals leading to the Black king can be opened, the bishops will wreak havoc. 21 ... Ne7 22 Bb4 g6 23 Bc3! Having forced a weakness on the long dark diagonal, the bishops returns with decisive effect. The threat is 24 d5 and 25 Qd4. 23 ... f6 24 g5, a double pawn sacrifice to open up the diagonal. 24 ... fxg5 25 d5 Nxd5. This sacrifice is forced in order to stave off mate on the dark squares. 26 cxd5 Qxd5 27 Qe3, with a winning position. 27 ... f4 28 Qb6 c5 29 Re1 Qc6 30 Qxc6 bxc6 31 Bf6 g4 32 Bg5 f3 33 gxf3 gxf3 34 Re3 Bf7 35 Rxe8+ Bxe8 36 Be7 Bf7 37 Bxc5 Bd5 38 Kh2 Kg7 39 Kg3 Kf6 40 Bd4+ Kg5 41 b4 h5 42 Be3+ Kf6 43 Kh4 Bf7 44 Bd4+ Ke7 45 Be4 Be8 46 Bxf3 Kd6 47 Kg5 Ke6 49 Be4 Kd6 49 f4. 1-0.

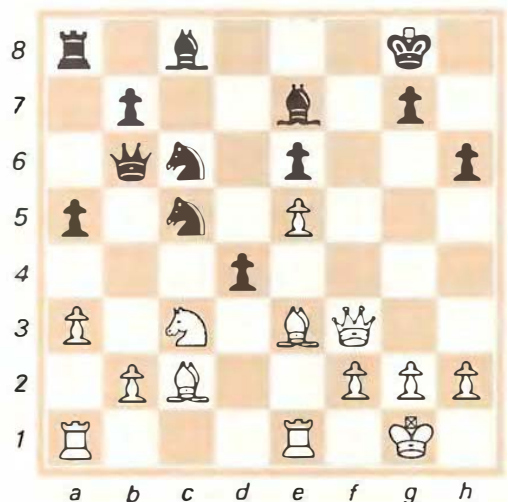
Sacrifice to destroy defensive pawn structure Short v Green British Championship Qualifier 1977



MG68

I set the h-pawn on its way with 25 Nxg6 Qxg6 26 Qxg6+ hxg6 27 h7+ Kf7 28 Ng5+ Ke8 29 h8(Q) Rxh8 30 Rxh8+ Kd7 31 Rxa8 Bc3 32 Bxf5. 1-0.

Sacrifice to destroy defensive pawn structure Bellin v Short Charlton 1977



MG 69

Naively I had shifted all my pieces to the queen-side, only to be blown apart on the opposite wing. 19 Bxh6! dxc3, or 19 ... gxh6 20 Ne4 with a crushing attack. 20 Bg6! Nd8 21 Bxg7, completing the king-side demolition. I resigned as 22 Qh5 will win.

rather neat, sacrifice: 15 Bxh7 g6 16 Bxg6 fxe6 17 Qxg6 Bf5 18 Qh6+ Kg8 19 g4! This is probably what Black overlooked. 19 ... Bxg4, forced, to defend the knight. 20 Qg6+ Kh8 21 Kh1!, bringing the rook into the attack. Absolutely not 21 Qxg4?? Rg8. 21 ... Bf5 22 Qh6+ Bh7 23 Qxe6, and 1-0 in 34 moves.

Destroying the defensive pawn structure

Short v Thipsay
British Championships 1984



MG 70

After my last move, 14 Qb1, Black's pin on the g4-d1 diagonal was removed. Black's reply 14 ... Kh8 was designed to prevent any weakening of the king's side by h6 or g6. However it allowed the following,

Sacrifice to destroy the defensive structure

Short v Agdestein
Naestved 1987



MG 71

The following type of sacrifice is sometimes called the 'Greek bishop sacrifice'. This probably derives from the story of how the ancient Greeks captured the city of Troy in about 1193 BC, after some ten years of warfare. The Greeks withdrew – or rather appeared to withdraw – from the gates of Troy, leaving behind them a large wooden horse, with a raiding party hidden inside. Encouraged by a Greek spy who told them the horse was a sign from the gods, the Trojans pulled it inside the city walls. That night, the raiding party leapt out, and opened the gates to let in the rest of the Greek army. The Greeks then sacked the city and killed or captured many of the inhabitants including Hecuba, the principal wife of the Trojan King Priam. The result of the 'Greek gift' sacrifice in this particular

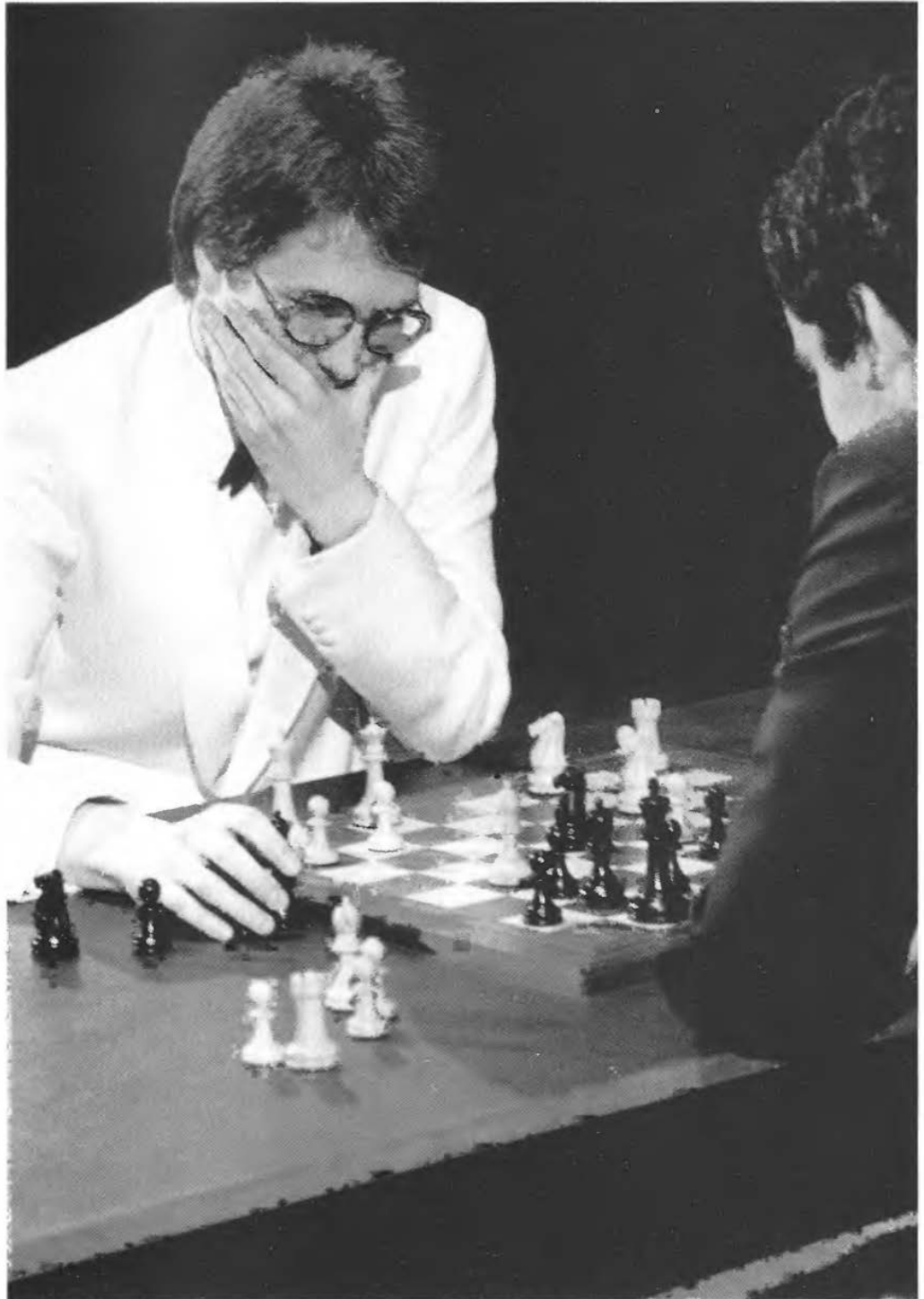
NIGEL SHORT'S TIP

● Before you undertake any type of attack, sacrificial or otherwise, always count the number of pieces you will be attacking with and try to ensure it exceeds the number of pieces your opponent will be defending with

chess game certainly resulted in the gates being opened, and I suppose what transpired could be called something of a massacre, although I didn't actually carry off the queen! 14 Bxh7+ Kxh7 15 Ng5+ Kg8 16 Qd3 Rfe8. 16... f5 was probably rather better, although 17 Nxe6 is quite good for

White. 17 Qh7+ Kf8 18 f5! If now 18... Bxe3, fxe6 wins. 18... Ndx5 19 Bxc5+ Qxc5 20 fxe6 Ke7 21 Qxg7. King hunts are always fun. 21... Kd6 22 exf7 Rf8 23 Qh6+ Kd7 24 Qh3+ Ke7 25 Qe6+ Kd8 26 Qxe5, and a fork, Ne6+, to finish. 1-0.

Deep in thought against Gary Kasparov in the London Docklands Speed Chess



ENDGAMES

Many players seem to find endgame study boring and difficult. However it is a great deal easier to learn than any other part of the game. The endgame is subject to hard and fast rules which, once you learn them, will never need updating. It is also possible with the endgame to set up a position and play it through to a positive result. This is not possible with openings or middle-games, for these end where the next phase of the chess game begins.

Whether you are studying with a group or just one other person, take late middle-game/early endgame positions from books and play them through to an end. You should take the white and black pieces in turn. Write down your moves as you go and check back to see where your play started to vary from that of the masters. You can learn a lot this way about how to play various endgame positions. You will also acquire some invaluable practice in this fascinating and highly rewarding aspect of chess.

There is nothing to stop you practising on your own, of course, but as in other activities where you aim to polish your skills, such practice will be rewarding only if you tackle it properly and conscientiously.

The key to success in the endgame is the application of certain rules and ideas which apply to any endgame position, combined with certain technical (irrefutable) endings which have to be committed to memory. This means that you naturally play best moves in any situation.

This is, of course, an ideal, but it is one you have to aim for as you become better and better versed in endgame play. The process can take some time.

This learning applies particularly to end-games, because here your improvement is likely to be so noticeable – even dramatic – that the encouragement factor becomes

very strong and you really want to study yet more.

The most important endings to master first are king and pawn endings, since they crop up quite regularly in actual play. In many cases, in fact, some complicated endgames eventually come down to pawn endings as the pieces are exchanged off the board.

The next most commonly occurring endings involve rook and pawn. There is an old Soviet chess saying which goes: 'All rook endings are drawn.' This is quite often the case, for the easiest means of frittering away a one-pawn advantage is to find an inaccurate move in a rook and pawn ending. In fact if you are pawn down for absolutely nothing, and have a choice of pieces to exchange, you should keep the rooks.

The easiest endgame in which to realise a material advantage is a king and pawn ending. Rather than saying too often '... White won 20 moves later', I have concentrated in this book on giving as much analysis as possible.

You will find it very advantageous to play through to the very last move positions detailed here. These endgame examples are divided into two parts: technical and practical. The technical examples need to be memorised. The practical ones are based on the following 'rules' of endgame play.

- Use the king as an active piece
- Make a passed pawn if you can
- Make use of *Zugzwang* (forced move)
- Use the opposition – the placing of your king directly opposite the opponent's
- Rooks should always be behind passed pawns, whether they are your own or your opponent's
- Avoid placing your pawns on the same colour squares as a lone bishop
- Bishops are better than knights when play is on both sides of the board

❗ I discovered on my first trip to the USSR that they teach chess from the end backwards ❗

¶ An extra pawn is the most commonly occurring form of superiority in chess. You must know how to exploit it!

Technical endgames

You may already have a knowledge of basic chess endings, but it does no harm for them to be repeated here. It cannot be overstressed that a sound knowledge of endings is of inestimable value to anyone wishing to improve his results and increase his enjoyment of the game.

I find it thoroughly mystifying that players can spend so much time and effort playing a game of chess, only to find themselves all at sea when the ending is reached. Far too often the work of a few hours, which must have brought some enjoyment, goes out of the window with a silly mistake in the ending. There is so much more enjoyment to be had in finishing off a game properly after all that effort.

There is, in any case, a great deal to enjoy in a properly conducted ending. Far from being boring, it is just as fascinating as the other parts of the game.

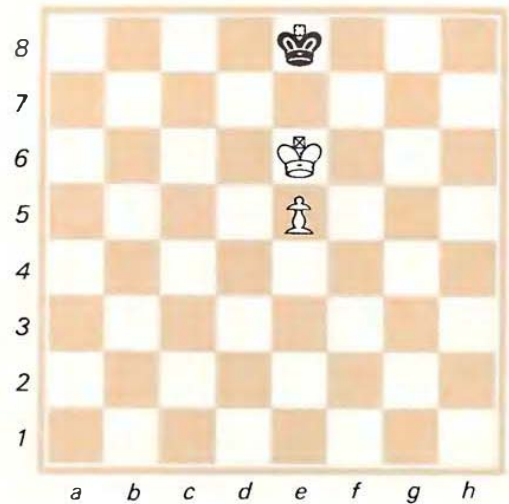
King and pawn endings

These are the most basic of all chess endings. Yet, probably, they are also the most important, because so often a chess game comes down to just three pieces: the two kings and a pawn. It is obvious that a lone king must stop the pawn from promoting. It is equally obvious that the other king must help his pawn through to his opponent's back rank. So, regardless of any improvement in other facets of the game, players cannot hope to win significantly more games until they know how to play, and become adept at playing, king and pawn v king endings. Consider the situation in EG1.

Naturally, the White king must gain control of the queening square. To achieve this White must get his king to d7 or f7 (e7 would obviously get in the way of the pawn). In the diagram position, the pawn will succeed in promoting regardless of who has the move.

With Black to move play could go as follows: 1... Kd8 2 Kf7 Kd7 3 e6+ Kd8 4 e7+ Kd7 5 e8=Q+

Black had no chance, did he? You will have noticed that White moved his king the



EG1

opposite way from Black. Obviously if White merely kept mirroring Black's moves, no progress could have been made and the game would have resulted in a draw by repetition.

Had Black played: 1... Kf8 White would have replied 2 Kd7... but the result would have been just the same: promotion for the White pawn. However if White had had the first move, play could have gone: 1 Kd6 Kd8 2 e6 Ke8 3 e7 Kf7 4 Kd7 and White could promote next move since, again, Black is powerless to stop him.

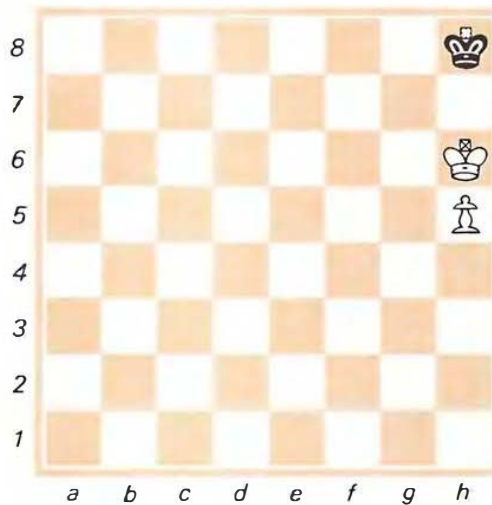
King and pawn v king

As already mentioned this is one of the basic endings in chess and occurs many times when a game is played through to the bitter end. There may, of course, be other pawns on the board. However as long as none of them is in a position either to interfere with play or to gain promotion themselves, we need be concerned at this stage only with the two kings and the pawn we are trying to promote – or keep from promoting, as the case may be.

Remember always that, just as we have reached this situation by means of a series of stepping stones – the opening, the middlegame, the early endgame – these 'won' positions are attained in the same way. The position in the following diagram

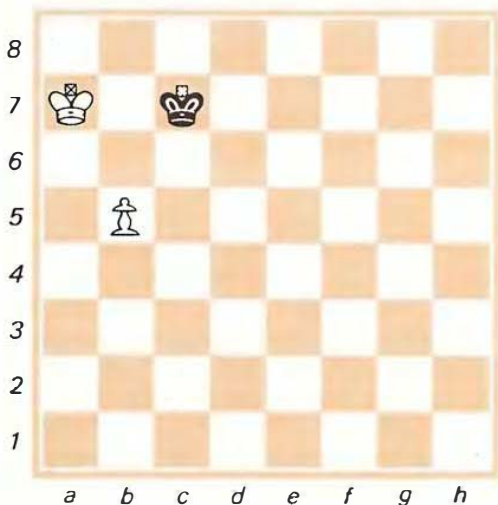
would hardly have occurred by some accident. White would have aimed for this position some moves ago, knowing that, once there, Black could do nothing to stop the pawn.

The most important thing to remember when dealing with pawn promotion – from either side – is that, to force the pawn home, the attacking king *must* be in front of it. If the defending king is *directly* in front of the pawn, the superior side must have the opposition. The opposition is explained more fully in EG4. The exception is when the pawn is on the sixth rank where, even if the defending side has the opposition, it doesn't help (see EG1). In this case the defending king will have to move aside and so let the pawn through.



EG3

Does the pawn in EG3 gain promotion regardless of who moves first? From the experience you gained with the last example you will, of course, realise that unless White can force Black's king to go in the opposite direction, there is no way the White king can gain control of the queening square. Set up this diagram on your chessboard and try it out for yourself. Give first move to both Black and White in turn. You will soon see that a rook pawn can be subject to different rules from those which apply to pawns on the b- to g-files because it does not have a file on either side. This, therefore, restricts the moves of its shepherding king.



EG2

The win in EG2 is so obvious regardless of who is to move first, that there is no point in giving the sequence of moves. As long as White keeps control of the queening square – in this case b8 – he will win easily.

Try practising by setting up this basic position, with the pawn on b2, and the kings on a4 and c4, and then ensuring that you can get the White pawn to the b8 queening square as quickly and efficiently as possible.

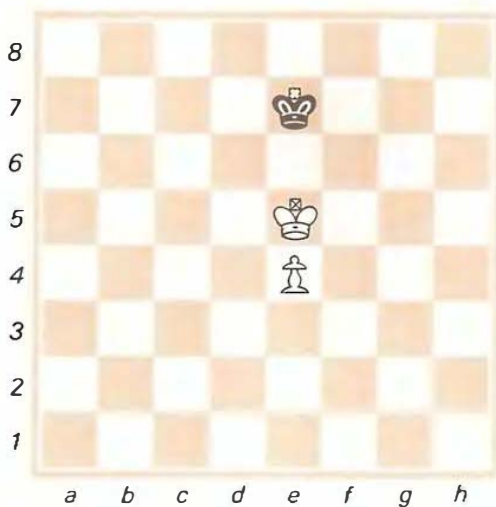
You are in the dominant position, of course, and you can make the odd slip which will not cost you the game. However it could cost valuable seconds if a time control is looming up, as is often the case when you are playing an endgame.

The opposition

The opposition is one of the most important concepts in the endgame. In general one side is referred to as having or having taken the opposition. This is defined as making a move which places one square between two kings. So in EG4 whoever

NIGEL SHORT'S TIP

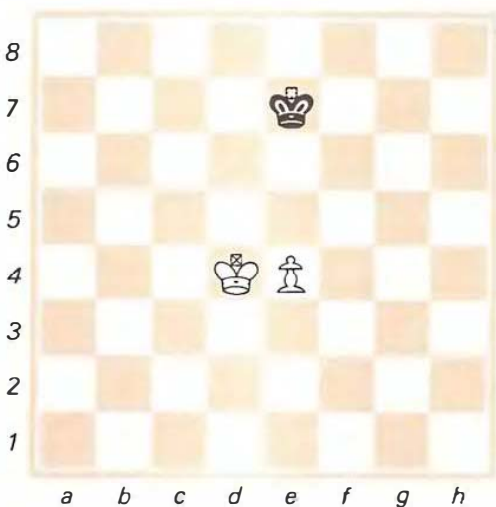
● *Rook pawns are very effective against knights but inferior in almost all other situations*



EG4

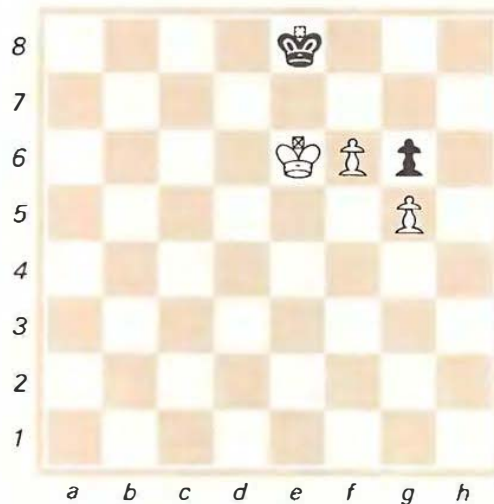
has just moved has taken the opposition. This example illustrates the importance of the opposition perfectly as the possession of it is the difference between draw, win or lose!

See how many moves it takes you to promote the pawn when you, as White, make the first move. You will find that whatever route you try, Black will always frustrate you and the game will end, therefore, in stalemate. For example 1 Kf5 Kf7 (opposition) 2 Ke5 Ke7 (opposition) 3 Kd5 Kd7 (opposition) 4 e5 Ke7 5 e6 Ke8! (forced if 5... Kd8 6Kd6! takes the opposition and reaches the winning position of EG1) 6 Kd6 Kd8 (opposition) 7 e7 Ke8 8 Ke6 stalemate.



EG5

Next, try giving Black the first move. This time you will succeed in promoting the White pawn, and Black can do nothing to stop you. This is because in this position, with Black to move first, White has the opposition.



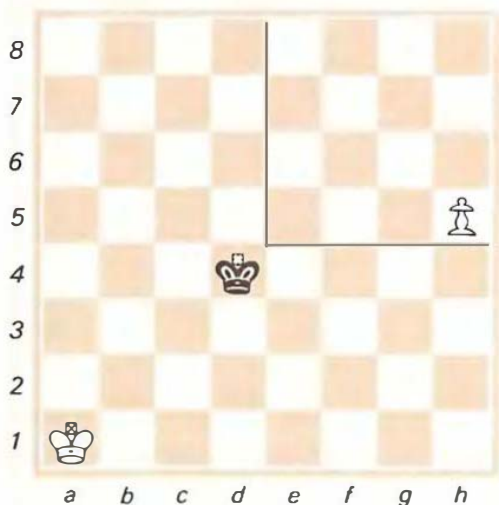
EG6

From what you have learned in the last few diagrams, decide how you see the result in EG5—depending on who has the first move. Obviously if White moves first he must play 1 Ke5. This will give him the position in diagram EG4, with Black to move. You know White wins this because he has the opposition. Black to move, however, will draw by playing 1... Kd6, or 1... Ke6, preventing the advance of the White king and so forcing him either to leave the pawn or retreat.

Although it looks like a simple win for White this is, in fact, a very interesting position. White, after all, has an extra pawn and appears only a couple of moves away from winning Black's only pawn. Even so it would not be in White's best interests to go after the pawn too quickly. For instance: 1 f7+ Kf8 2 Kf6. This attacks the pawn all right, but it produces a stalemate at the same time. So clearly White has to be a bit more subtle. 2 Kd7! giving up the pawn. 2... Kxf7. Now the Black king cannot get at the White pawn, and after 3 Kd6 Kf8 4 Ke6 Kg7 5 Ke7. This shows how the opposition can be used to force back the Black king. Then 5... Kh8 6 Kf6 Kh7 7 Kf7 Kh8. Only after all this sparring can

White capture the pawn and in the process set up the type of target position from which he can be confident of winning the game.

The square



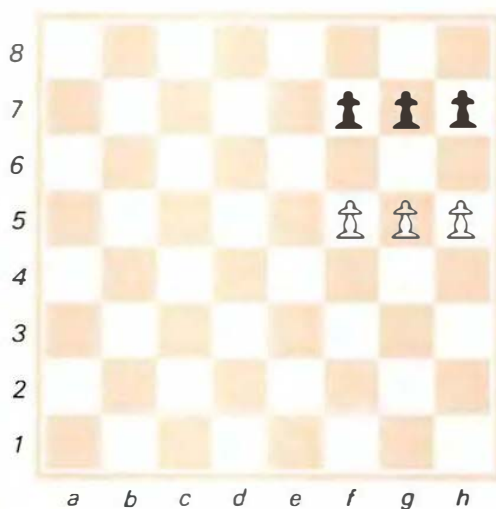
EG7

If an opposing king is behind, or to one side of the pawn, in a king and pawn v king ending, the only chance he has of preventing promotion is if he can enter the queening square immediately. In EG7, with White to move, White wins, as the Black king will always be one step behind in the chase to the promotion square. If it were Black's move, then he could catch the pawn. This rule would apply, in this instance, if the king stood on e4, f4, g4, h4 or d5, d6, d7 or d8.

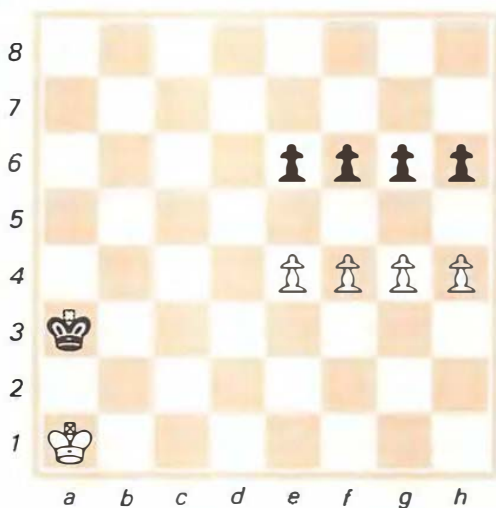
Try setting up as many different versions as you can of this situation, to help you recognise the existence of the square quickly when you are actually involved in a game. This quick recognition will be of great benefit to you.

The breakthrough

Capablanca is reputed to have said that in an endgame, pawns are stronger when they are abreast and connected. Situations similar to the one shown in diagram EG8 can sometimes crop up in an ending, but players too often go the wrong way about breaking the apparent deadlock.



EG8



EG9

There is, in fact, only one way. If it is White to play, he can win only by 1 g6. If Black captures with 1...hxg6 then White plays 2 f6; Black is forced to take one of the pawns, but the other one goes through.

Obviously this cannot always work, and it depends entirely on where the pawns and the kings are and whose turn it is to move. Even so knowledge of the principle involved is quite invaluable. So set up similar positions all over the board and play them out until the finish becomes obvious. Of course the run-through to promotion for the freed pawn will not always be so straightforward: however you will find it extremely useful to know how to break through such a pawn structure when you

find yourself in other, less clear-cut situations.

Apart from the fact that each side has another pawn and the kings are on the board, position EG8 differs from position EG9 in one other, very important, detail. This is that Black's pawns are one rank further advanced. This is significant. Once White has achieved a breakthrough, Black can also reach a queening square – and only one move later. Since they do not promote on the same file, both White and Black will have new queens. Black can, however, be prevented from promoting if White queens with check: then White will be able to give Black the runaround and capture that ambitious Black pawn before it has a chance to promote. In this particular case Black would queen with checkmate by promoting to either a queen or a rook.

Can you see which pawn White advances to ensure that the one he eventually gets through will pawn with check? And will Black have any say in which pawn gets through? Using the experience you gained from EG9 try to find out if you can achieve $p=Q$ check as White. White must promote on f8 in order to check the Black king on a3 and the only move which will ensure this is 1 h5. Now Black has no option but to capture with the g-pawn. 1... gxh5. Next White plays: 2 e5 forcing 2... fxe5 and White, by playing 3 f5, will get one of the remaining pawns through to promote on f8, regardless of whether Black recaptures or not.

NIGEL SHORT'S TIP

● *Take care in a pawn promotion race to avoid your opponent being able to queen with check*

On the face of it, there would seem no chance in EG10 of White stopping Black from promoting his pawn to queen. However in endgame play there is often much more in a position than at first meets



EG10

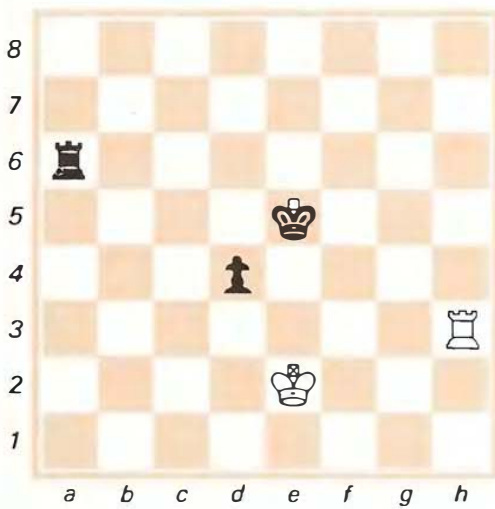
White to play

the eye. Because there is always a preponderance of squares, it is frequently difficult to appreciate just which moves are good and which are bad. Here White cannot get his rook behind the pawn because the Black king would always be able to stop him. It would seem then that White must opt for giving up the rook for the pawn and accept a draw. Even so there is a way White can capture the pawn without giving himself up in the process. This is: 1 Ra3! and it forces Black to play. 1... h2. Now White can play: 2 Rh3. The rook is behind the pawn and captures it next move.

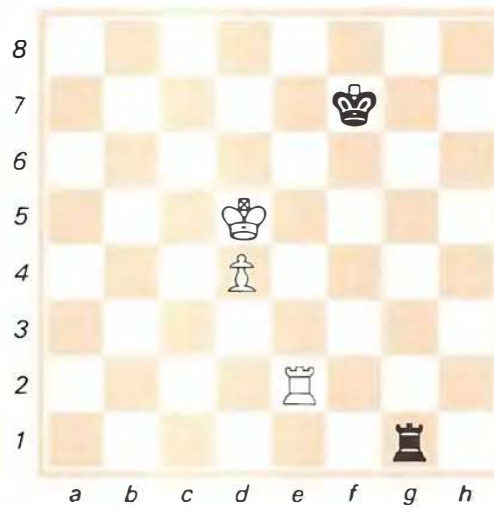
Clearly White had to get the rook either behind or in front of the pawn. If you count the moves you will see that White never had time to get in front because Black's king would always catch up and protect the pawn. With White's king well out of the action, Black would then have forced the pawn home to queen, or would have exchanged it for the rook.

Rook and pawn v rook

The king can be something of a problem during a game. You must protect him both from direct attack and from threats. Meanwhile the king does little else but sit back and let the other pieces get on with the fighting. It is different in an endgame though. The king, of course, still needs protection but with fewer pieces on the board, the king must do some fighting himself. If he doesn't you are virtually a



EG11



EG12

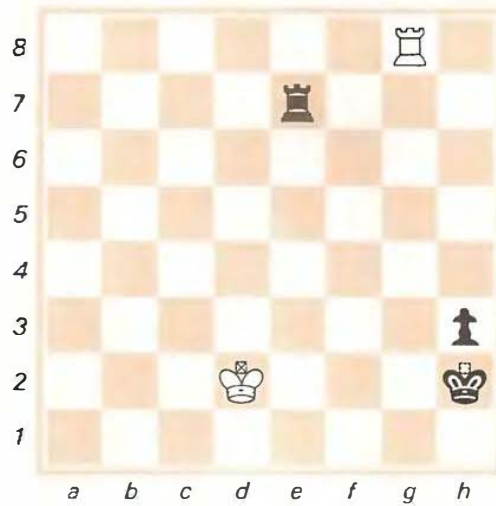
piece down. Naturally, then, it is always desirable if you can stop the enemy king from taking any part in the action and EG11 gives an opportunity to see one way this can be achieved. 1 Rg3, a waiting move. White needs to stay on this rank to stop the progress of the pawn. 1... Ra2+ 2 Ke1. But not 2 Kf3 2... Ra3+ would force a won king and pawn ending. 2... Kd5. Black wants to get his king to c4 so he can push the pawn, play... Kc3 and then either promote, assisted by the concerted weight of his king and rook, or force White to give up his rook. This then amounts to the same thing: the pawn promotes. 3 Kd1, another waiting move. At this stage Black is making the play. 3... Kc4 4 Rh3, still waiting, while still controlling the third rank. 4... d3. Now Black is seriously threatening Kc3 after which White is lost, so it is time for 5 Rh8! Can you see why White had to wait until now before playing this move? If he had played it before Black moved his pawn to d3, a rook check from behind would have allowed the Black king to go to d3. There it would have been sheltered from further checks and Black would have been in one of those stepping stone or target positions from which he cannot be stopped from promoting his pawn. Black cannot make further progress now as the White rook can check at will. In addition should Black try to block the check with his rook White can safely exchange rooks into a drawn K and p ending.

Having given a typical example where the defending king and rook defy the extra pawn, EG12 is the classic example of the extra pawn prevailing.

As already explained above, if the attacking king can control the queening square, then the game is won – unless the extra pawn is a rook pawn (see next example). 1... Rd1 2 Kc5 which prepares the pawn's advance 2... Rc1+ 3 Kd6 Rd1 4 d5 Rd3 nothing to do. 5 Kc6 Rc3+ 6 Kd7 Rd3 7 d6 Rd1 8 Kc7 Rc1+ 9 Kd8 Rd1 10 d7 Rc1 11 Rf2+. The first phase is completed and before moving his king to free the pawn, White checks the Black king one file further away. If 11... Kg7 then 12 Rf5!... White now threatens: 13 Ke7 Re1+ 14 Kd6 Rd1+ 15 Rd5... and so wins. This is called 'building a bridge'. The endgame now proceeds: 12... Kg6 13 Rf4 Kg7. If Black plays 13... Kg5 then, 14 Rf7 followed by Ke8. Then, 14 Ke7 Re1+ 15 Kd6 Rd1+ 16 Ke6 Re1+ 17 Kd5 Rd1+ 18 Rd4 and White wins.

Rook and pawn endings

Although in EG13 Black is a pawn up and the White king is cut off from the action by the Black rook, Black's scope is limited by his pawn being on an outside file: therefore, Black can only draw. The only possible try here is if Black can either force an exchange of rooks, or force White's rook off the g-file, while keeping the White king away from f6, f7 and f8: the White king's



EG13

Black to play

presence on these f-squares would stop the Black king from making room for his pawn to queen. White, of course, may spot what Black is up to, and bring the king to the scene of action as soon as possible: if that happens, then Black's manoeuvres are doomed to failure. For

NIGEL SHORT'S TIP

● *More decisive advantages are squandered in rook and pawn endings than in any other part of chess*

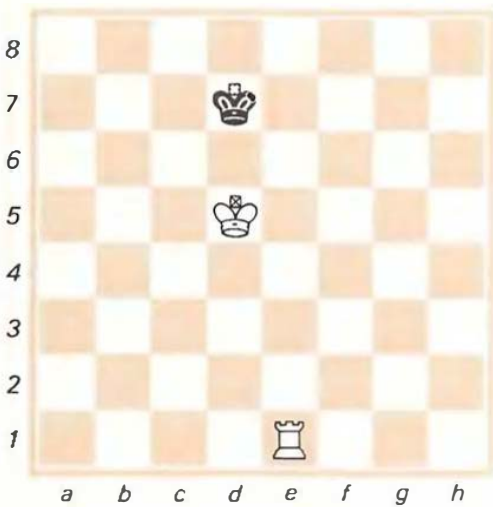
instance: 1 ... Ra7 2 Ke2 Ra2+ 3 Kf1 Rg2 4 Rh8.

Clearly, White isn't going to exchange rooks and let Black queen his pawn. White's king is now involved in stopping the Black king employing his own rook for shelter as he makes room for his pawn to come through and promote. The game is quite obviously drawn.

However had the White king and the Black rook each been one more file away from the action shown in the diagram position, on c2 and d7 respectively, Black would have won: this is because the king could not get across to f6, f7 or f8 quickly enough. Try it and see.

Basic checkmates

King v rook



EG14

The rook in EG14 cuts off the Black king from the king's side altogether, and by his position, the White king ensures that Black is well and truly confined to the queen's side of the seventh and eighth ranks. In order to mate with a rook, you have to drive your opponent's king to an edge of the board, then get your own king to face the enemy king, and next mate with the rook. From the diagram position, with White to play first, one of the quickest ways to mate would be: 1 Kc5 Kc7 2 Re7+ Kd8 3 Kd6 Kc8 4 Rh7 Kb8 (not, of course 4... Kd8 or 5 Rh8 mates). 5 Kc6 Ka8 (5... Kc8? 6 Rh8). With this Black would be simply postponing the inevitable, as you can see 6 Kb6 Kb8 7 Rh8 mate.

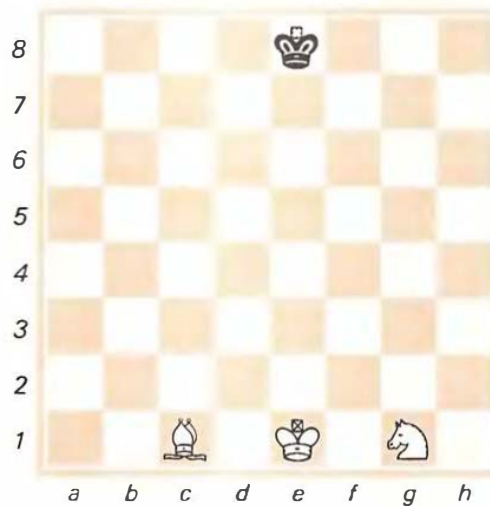
NIGEL SHORT'S TIP

● *In all basic checkmates the first objective is to force the defending king into a corner*

I have deliberately omitted queen and king v king. Once you have mastered mating with rook and king it should be trivial!

There are, of course, other ways of mating from the diagram position, though there are also ways of letting the win slip away. Try out these winning ways yourself.

Mating with bishop and knight v king



EG15

This is probably the most difficult of all mates to achieve. If you can avoid it you would be well advised to do so, although it would be much better for you as a player to set about mastering it.

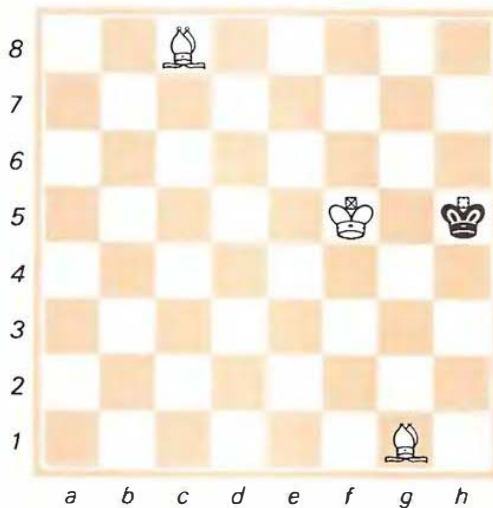
With this combination of pieces, mate can be administered only in one of the two corners in which the square is the same colour as the bishop. In EG15 you can see a dark-square bishop: this means that White can give checkmate only with the Black king on h8 or a1. Better than a sample sequence of moves at this juncture is that you set up this and other positions with this combination of pieces. Then with a friend playing Black, practise the manoeuvre until you get the principles firmly in your mind, and you feel confident that you could handle such a situation should it crop up in

a game. However do it without losing on time! You should manage checkmate in something like 30 moves.

In general when you are trying to force the king into the right corner, you should aim to control squares of the opposite colour to your bishop with your knight and your king.

Another rarely encountered ending is two bishops v lone king. While it is not quite as tricky as the previous example, it is still not easy. So I suggest that you once again enlist the help of a friend and practise this ending until both of you are proficient at it.

For the attacking side the main benefit of a two bishops v lone king ending over a knight and bishop v lone king ending is this: with two bishops, checkmate can still be administered only in a corner, it can be dealt in *any* of the four corners, because you have bishops on both the light- and the dark-coloured squares.



EG16

White wins very quickly from the position in diagram EG16 by: 1 Bf2 Kh6 2 Kf6 Kh5 3 Be6, waiting 3... Kh6 4 Bg4 Kh7 5 Kf7

The vital point to remember here is that, once the defending king has been forced into a corner, the attacking king must be a knight's move away from that corner of the board in order to force mate. Having achieved the ideal king position, White can leave it to his bishops to do the rest: **5... Kh6 6 Be3+ Kh7 7 Bf5+ Kh8 8 Bd4** mate.

To conclude this section, here is a table of positional draws which are situations in which material superiority is not sufficient to force a win.

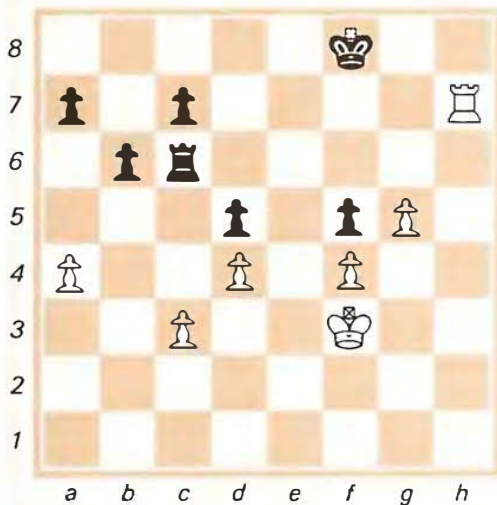
MATERIAL

Attacking side	Defending side	Comments
K & RP	K	
B & RP	K	If the queening square is the same colour as the bishop the attacking side can win.
Q & K	K & BP on 7th rank	The queen and king can sometimes force a win if the king is very close to the action.
Q	K & RP on 7th rank	As above
R	K & B	
R	K & N	
K & 2N	K	If the defending side has a pawn he can sometimes lose because certain positions are no longer stalemate, but whole books have been written about this.
R & B	R	It is well worth playing on as it is very hard to defend.
R & N	R	

Endgame examples

Use the king

Capablanca v Tartakower 1924



EG17

White to play

Study this position in EG17 and then play it through a number of times to decide who you think should win, or if the game should be drawn.

There is a case to be made for Black as the final victor, or so it may appear.

Wherever the White king goes, Black will play: 1... Rxc3. White can then do little to save his a-pawn or to prevent Black's three connected queen-side pawns, backed up by his rook, from organising the promotion of at least one of them. White's g-pawn seems to offer little threat: even though White has a supportive rook close at hand, the Black king should have no trouble keeping it at bay.

However, look at the case for a victory by White: 1 Kg3! Rxc3+ 2 Kh4.

Black must abandon his plans to gobble up the a-pawn or the d-pawn and stay in touch with the king's side. Here after only two moves, White is looking distinctly threatening. Note that a passed pawn, even though it may be supported by a rook, cannot force its way past a king which is guarding the queening square. You will soon see that if you try it for yourself. However king, rook and pawn can very

easily mate a lone defensive king. So Black has to be very careful.

2... Rf3. There is no time to advance the passed pawns. If Black were to play: 2... c5 then: 3 g6 cxd4 4 Kg5 d3 5 Rd7 Rc5, (otherwise 6 Rxd5) 6 Kh6 wins.

After 2... Rf3, the game continues: 3 g6! Taking the pawn with 3 Rxc7 would be a waste of time. It is important for White to clear the g5 square. 3... Rxf4+ 4 Kg5 Re4.

Black cannot grab any more pawns and he must prepare to nip back to defend. However he doesn't get the chance. After 4... Rg4+ White plays 5 Kf6 ignoring the f5 pawn and setting up the mating net. To avoid sudden death, Black's rook must return to the defence, but White's rook can now pick off all the Black queen-side pawns while his king and g-pawn tie down the Black king. 5 Kf6 Kg8 6 Rg7+ Kh8 7 Rxc7 Re8 (the only defence from immediate mate). 8 Kxf5 (in case the f-pawn had any notions of running away and causing White to chase it with his rook).

Now Black is utterly lost. Whatever he tries, White wins. In desperation Black attempts 8... Re4 hoping to grab at least the d-pawn and maybe still make White's rook leave the seventh rank in order to stop the d-pawn. 9 Kf6 Rf4+ 10 Ke5 Rg4 11 g7+.

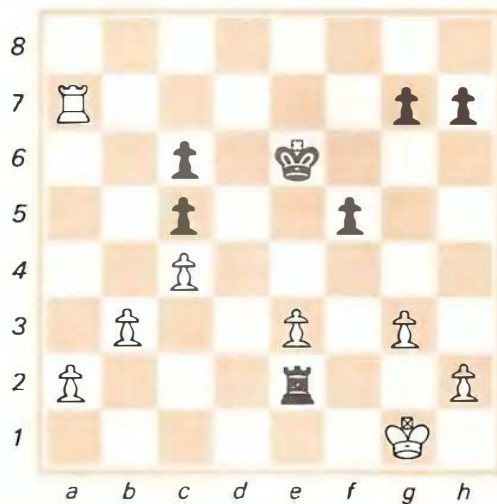
Of course, Black cannot afford to exchange rooks. 11... Kg8 12 Rxa7 Rg1 13 Kxd5 Rc1 14 Kd6 Rc2 15 d5 Rc1 16 Rc7 Ra1 17 Kc6 Rxa4 18 d6. 1-0.

Use the king

Lilienthal v Smyslov 1941

Black is not only a pawn down in EG18, but his position as a whole looks terrible. If White's king were free, the position would provide an easy win for him. Black's life-saver is the fact that White's king is uncomfortably placed, trapped on his own back rank. Normally this would not suffice to save the game, as the white rook threatens to clean up all Black's queen- and king-side pawns on its own. By using his

❗ In the endgame a king can be at least as powerful as a bishop or a knight but only if you push it to the scene of action!

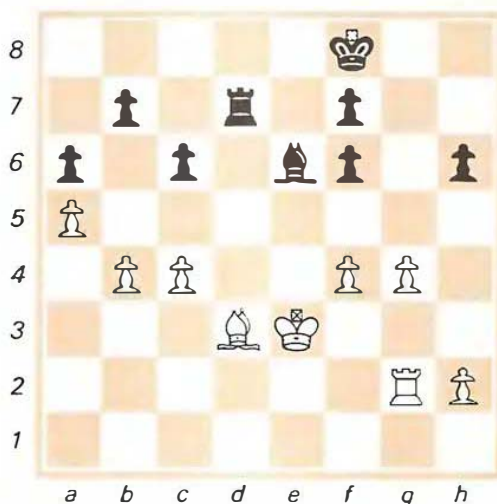


EG18

Black to play

own king actively. Black can exploit the poor position of the White king. Even though he ends up losing all his pawns, Black's king and rook combine to force a perpetual check. 1... g5! 2 Rxh7 Rxa2 3 Rh6+ Ke5 4 Rxc6 Ke4 5 Rxc5 f4! 6 exf4 Kf3 (threatening mate). 7 h3 Ra1+ Drawn.

Use the king Gheorghiu v Mednis Riga Interzonal 1979



EG19

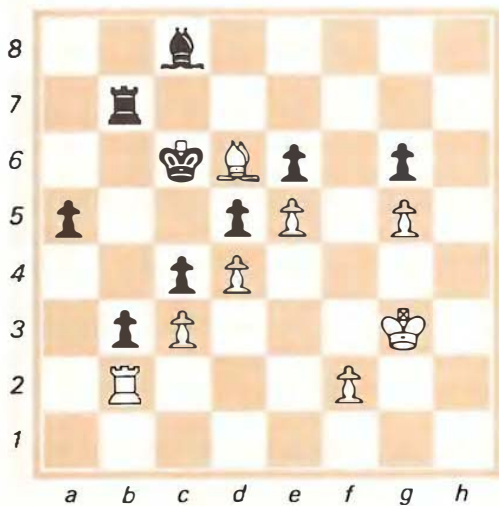
White in EG19 has better pawn structure on both sides of the board. If he could get his king in among Black's queen-side

pawns, Mednis would have his work cut out to save the game. He had sealed 1... Rd8, keeping control of the d-file and holding back the White king from the queen's side. 2 Rg3 Bd7? This is a stupid move as it cuts off the power of the rook along the d-file, and allows White free passage across the board: he must have thought he would have to work very hard to achieve that. 3 Kd4! White accurately appreciates that penetrating with his king to the queen's side is worth far more than the pawn which would be lost after 3... Bxg4+ discovered check. Black chooses to win a pawn in a far more advantageous way. He even puts right his king-side pawn structure. However the march of Gheorghiu's king supersedes all this. 3... f5 4 Kc5 fxg4 5 Kb6 Be8. Otherwise White would have played 6 Kc7, winning either the bishop or the rook. However I am certain he did not expect such a gift and would doubtless have been satisfied with: 6 Kxb7 h5 7 Kxa6 Rd4 8 Kb6 h4 9 Rxc4. Gheorghiu is sufficiently satisfied with his position now to be prepared to give up his bishop, which he does not need in any case. 9... Rxd3 10 f5. Now the rook renders the queen-side pawns invulnerable to attack and the a-pawn marches on. 10... Rb3 11 c5 Bd7 12 a6 Bxf5 13 Rxh4 Kg7 14 a7 Ra3 15 Kb7 Bc8+ 16 Kb8! 1-0.

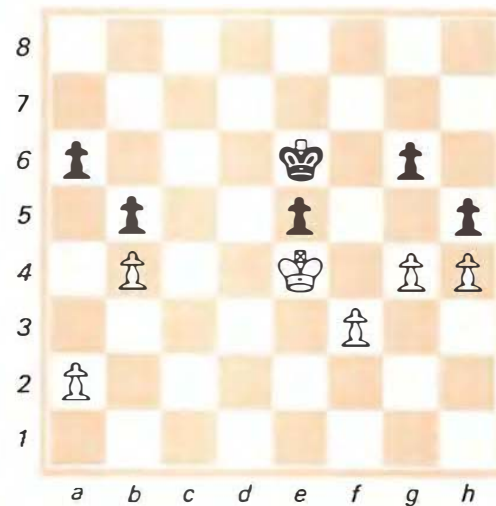
Making a passed pawn Kmoch v Nimzovitch Niendorf 1927

This is a perfect example of how important it is to study thoroughly the characteristics of a position in chess. Had you played in this game to the position in EG20, you should have been aware of them anyway. Suppose you were simply presented with the diagram and asked 'What result?' A cursory glance reveals that White is a pawn down and has no chance to win. Even if he managed to get his pawn to f5, Black could capture with his e-pawn and his bishop, then stop White from advancing his e-pawn.

Black also appears to have problems making headway. He cannot get his king to a3 in order to drive away the White rook. White seems to have a total blockade. In



EG20

Black to play

EG21

Black to play

the absence of an obvious try, one has to look for 'obscure' moves or sacrifices and here 1... Rb4! does the trick. 2 cxb4 a4; Black now has three connected passed pawns. 3 b5+ Kxb5 4 Ba3 c3 5 Rb1 Kc4 – but even three connected passed pawns cannot beat a rook and a bishop – for example: 5... b2 6 Bxb2 or 5... c2 6 Rc1. However the entry of the king is decisive. 6 f4 Kxd4 7 Kf2 Kc4 8 Ke1 d4. Now even with four passed pawns, Black still has to be careful. But it is really all over now. 9 Ke2 Kd5 10 Kf3 Bb7 11 Re1 Kc4+ 12 Kf2 b2 13 f5 exf5 14 e6 Bc6 and White has resigned, because after 15 e7 Kb3 Black must queen a pawn.

stopped only by allowing Black another deadly passed pawn, eg 3 f4 h3! 4 Kf3 exf4 but the prettiest line is 3 Ke3 kf7 4 Kf2 Kg6 5 Kg2 Kxg5 6 Kh3 Kf4 7 Kxh4 Kxf3 8 g5 e4 9 g6 e3 10 g7 e2 11 g8(Q) e1(Q)+ and wins the White queen with a fork next move!

NIGEL SHORT'S TIP

● *Two connected passed pawns will usually triumph in an endgame as they can support each other's advance*

Making a passed pawn

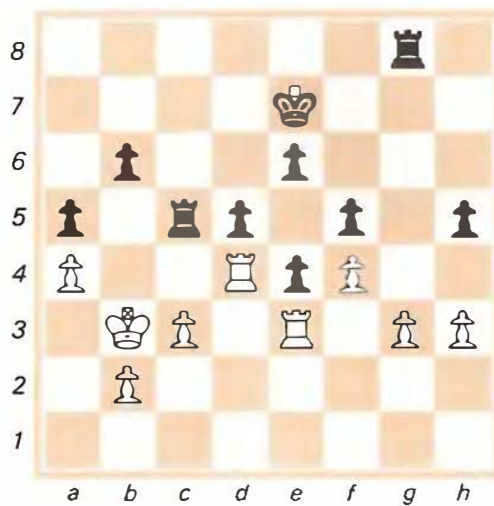
At first sight position EG21 seems totally deadlocked. What do you think Black can achieve? A win, a draw or a defeat? As always one has to presume best play by both sides. Black does not seem to have a lot of choice: 1... Kf6 loses to: 2 gxh5 gxh5 3 f4! when 3... exf4 4 Kxf4 gives White the opposition, and after this, Black must lose his h-pawn and the game with it. 1... hxg4 allows White to create a deadly outside passed pawn with a subsequent h5.

So 1... g5! straight away is all that is left. It leads to Black queening a pawn and winning the game. After 2 hxg5 h4 Black has an outside passed pawn which can be

Making a passed pawn

**Wahl Tuch v Capablanca
London 1922**

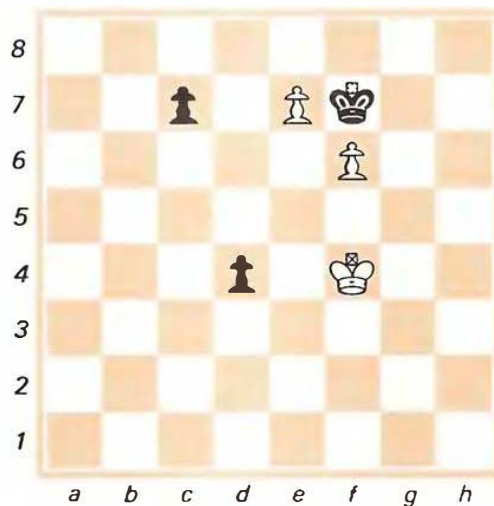
In EG22 Black's centre pawns both look, and are, threatening. White is using the combined might of his rooks and pawns to hold them at bay. However the Black pawns are insistent and Capablanca forces them through immediately by 1... h4! If Wahl Tuch plays 2 g4... Black's task of creating a passed pawn is very easy, by 2... fxg4. After 2 gxh4 e5! 3 fxe5 f4 4 Re1 Ke6 5 c4 Kxe5 6 Rxd5+ Rxd5 7 cxd5 f3 White resigned.



EG22

Black to play

Passed pawns



EG23

White to play

The characteristics of position EG23 would suggest that it is fairly evenly balanced. Both sides have connected passed pawns and both kings can stop their opponent's pawns as long as they don't become lured into trying to support their own men. White's advantage in this situation is that his pawns are nearer to queening and do not, at this stage, *need* any support. Obviously if Black captures on f6, White queens at once on e8. On the other hand if White goes after Black's pawns right away by 1 Ke4 Black can simply protect the d-pawn with the reply: 1... c5 and neither

side can make any progress. Another important point in White's favour is that if it were his opponent's move, Black would be in *Zugzwang*. In other words all his possible moves lose by force. See EG26 for another example. Try it out. Any move Black might make would allow 1Ke5 which wins. So White has to put Black into *Zugzwang* anyway and he achieves this in three moves: 1 Kf3 c6 2 Kf4 c5 3 Ke4! and now Black has to give way to the White king. The rest is really forced and the best way for you to learn about it is by playing it through yourself.

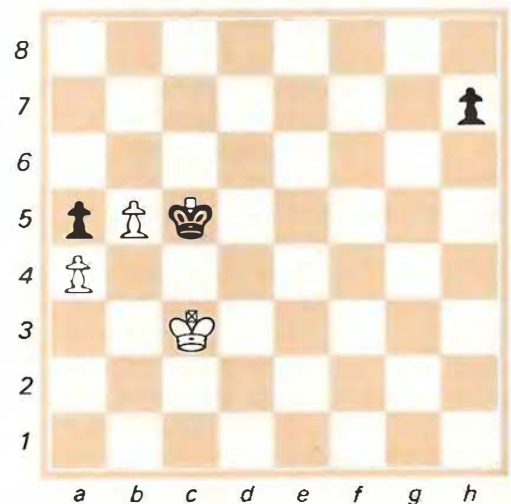
Black's third move, by the way, would be 3... Ke8. Take it from there.

Protected passed pawn

Always take the opportunity to make a passed pawn where possible. It can often turn a game. Two important types are:

- the outside passed pawn, or distant passed pawn removed from the main scene of action, which is usually very good as the defending king has more difficulty in stopping it
- the protected passed pawn, which is potentially devastating.

Take the example in EG24, for instance:



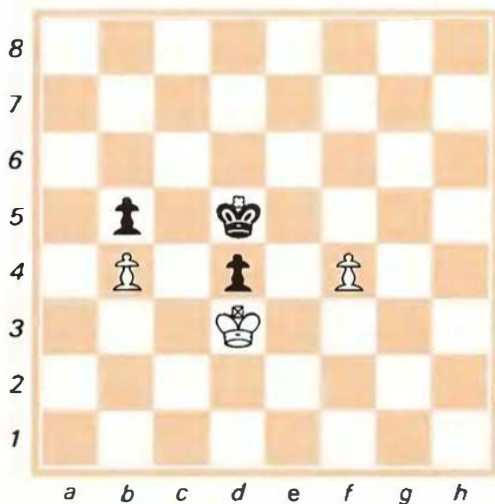
EG24

Here it is quite obvious that White must win. Black has an outside passed pawn but it is too far away from the queening square. White's king would catch it before it could reach h1. However White's b-pawn is pro-

ected by the pawn on a4. Once his king moves away there is no point in Black's king going to b4 in order to capture the a4 pawn and remove White's b-pawn protection: the b-pawn would simply move away and queen three moves later. The king has no chance at all of catching up with it. Black's king, therefore, is virtually paralysed so that the White king can wander over to the king's side at its leisure to eat up the h-pawn, then wander back to support the advance of the b-pawn. Try it out for yourself.

Outside passed pawn

Normally the main advantage of an outside passed pawn is that it diverts the defending king to the far side of the board to prevent his advance. After that the attacking king has a free hand on the other side of the board. Diagram EG25 illustrates this perfectly.



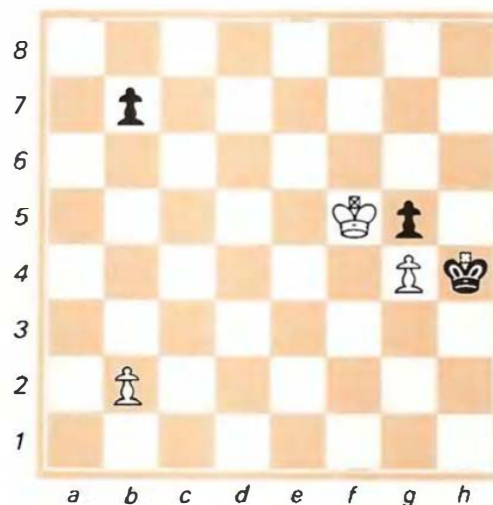
EG25

With White to move, play would go 1 f5 although the pawn is lost. White cannot protect it even with his king, the Black king must move away from the main scene of action to capture the pawn and stop it just walking through to the queening square. So: 1... Ke5 2 f6 (leading the king even further away) 2... Kxf6 3 Kxd4 Ke6 4 Kc5 Kd7 5 Kxb5 Kc7 6 Ka6 and goes on to win.

You may gather from this example that the further away a pawn is from the main action, the more valuable it becomes. Test

these things out for yourself because it is one thing to read about and hear them, quite another to see the situations developing before your eyes in over-the-board play. Play through any endgame examples you can find, with or without an opponent, and do so as often as you possibly can. If you have an opponent, swap over colours and play both sides, see what you can do and see if you can break the 'rules' of endgame play, yet still win.

Zugzwang



EG26

If the queen-side pawns were not on the board, diagram EG26 would illustrate the most obvious example of *Zugzwang*. Either side would be able to move only his king. This would allow the capture of his own pawn and render him unable to stop his opponent from making a queen. The queen-side pawns in the diagram make it more difficult to see, but in fact, both sides are in *Zugzwang*. Try out all the possibilities and prove it for yourself. Whichever side moves first, loses. And remember: best play for both sides.

White will always win in EG27, because Black has made the mistake of letting his pawns be forced onto squares of the same colour as his bishop. Black's only pawn which is not on a light square can be forced to one. White can attack the pawns but Black cannot defend them all at the same time. His king cannot leave d6, or White's



EG27

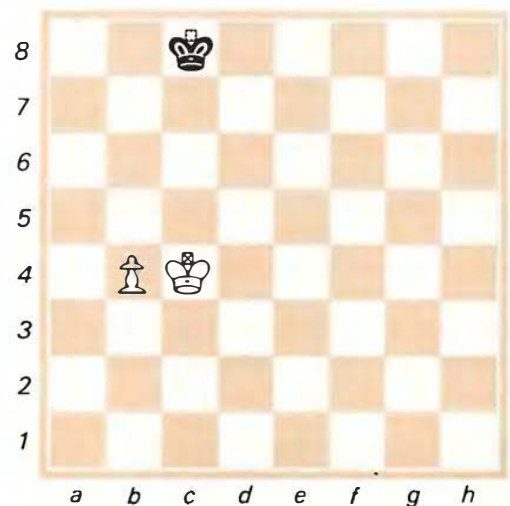
king will pick off at least one pawn and so pave the way to promotion for one of his own. Therefore White needs only to manoeuvre his bishop into a position to attack at least one pawn which Black cannot defend.

So after 1... Bd7 defending his b-pawn as well as his f-pawn, 2 Bd3. Now White attacks both pawns and Black cannot move his bishop without leaving one of them unprotected; 2... h5 is therefore forced.

Here is a sample selection of moves to give you the idea. I cannot emphasise enough that you will gain most insight into the moves by playing through them from both sides, either by yourself or against an opponent. 3 Bb1 Bc8 4 Ba2 Bb7 5 Bb3 (which threatens 6 Bd1) winning the h-pawn. 5... Bc6 6 Bc2 Bb7 7 Bd3. What can Black do? A king move lets in White's king, while a bishop move loses a pawn. *Zugzwang!* After any move, White wins.

Opposition and the distant opposition

Many players, when looking at position EG28, might think that king and pawn versus king will win. Quite often it does. However here, with the best play, Black can draw. White is, as yet, so far away that it would appear any one of Black's five possible moves will do for now. Black would stay in touch with the potential queening square and can react, as appropriate, to whatever White plays. It is



EG28

because he can gain the opposition that Black is able to draw. There is only one way to achieve this. The term 'opposition' means having the kings on the same file with an odd number of squares between them and with the opponent to move.

In the diagram White actually holds the distant opposition: 'distant' is when there are three or five squares between the kings.

1... Kb7, loses to 2 Kb5! Opposition.

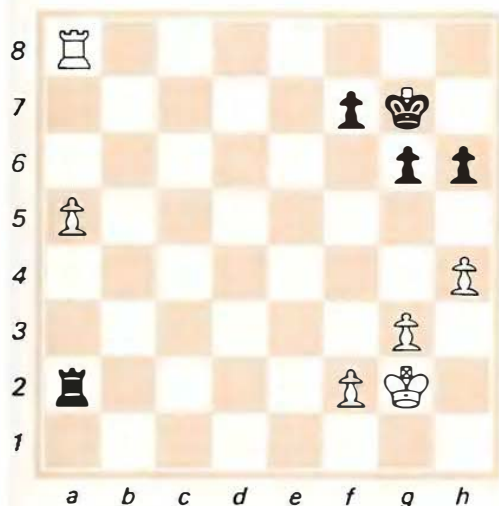
1... Kc7, loses to 2 Kc5! Opposition.

1... Kd7, loses to 2 Kb5! Diagonal opposition.

1... Kb8! holds the draw eg 2 Kb5 Kb7 3 Kc5 Kc7 after which White has nothing more constructive to do than to push his pawn forward, whereupon the position becomes a well-known draw. 2 Kd5, would be met by 2... Kb7! Diagonal opposition.

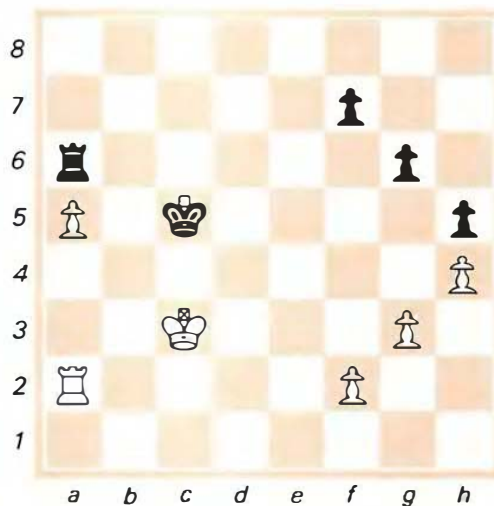
Rooks behind passed pawns

Although in EG29 White has an extra pawn, which is passed, he cannot hope to promote it. This is because sooner or later he must move his rook from a8 when Black will capture the pawn. Even if White got his king to lend a hand, the Black rook would keep checking him from behind and would not allow him to move the rook from the queening square. In any case if the king *did* go across the board, Black would certainly take a king-side pawn or two and then push his own pawns through, supported by the



EG 29

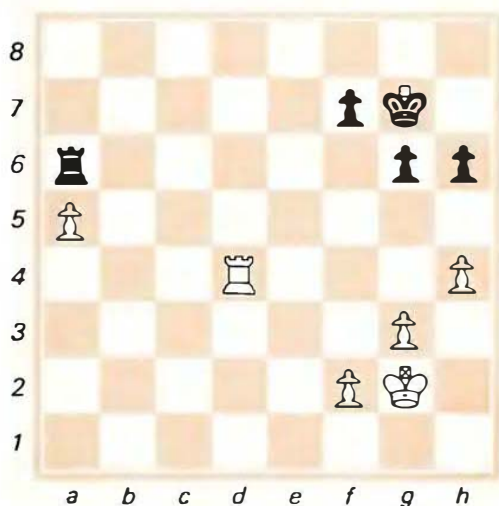
White to play



EG 31

king. If the positions of the rooks were reversed, though, it would be an entirely different story. With his rook supporting the pawn from *behind*, White should win. Take this position, for instance:

**Alekhine v Capablanca
34th match game 1937**

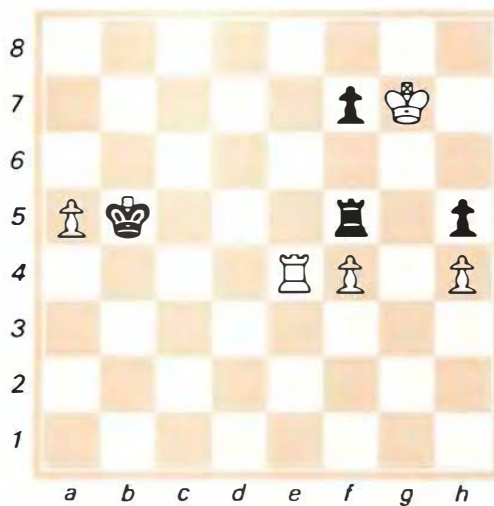


EG 30

1 Ra4 Kf6 2 Kf3 Ke5 3 Ke3 h5 4 Kd3 Kd5 5 Kc3 Kc5 6 Ra2 *Zugzwang* (see EG31).

If the rook retreats, the pawn advances. So the Black king has to give way. White now wins by attacking the king-side pawns with his king: 6 . . . Kb5 7 Kd4 Rd6+ 8 Ke5 Re6+ 9 Kf4 Ka6 10 Kg5 Re5+ 11

Kh6 Rf5 12 f4 Rc5 13 Ra3 Rc7 14 Kg7 Rd7 15 f5 gxf5 16 Kh6 f4 17 gxf4 Rd5 18 Kg7 Rf5 19 Ra4 Kb5 20 Re4! (see EG32).



EG32

Having protected the a-pawn for so long, it is now all right for White to leave it, but only for something better. And this is very much better: an unstoppable win!

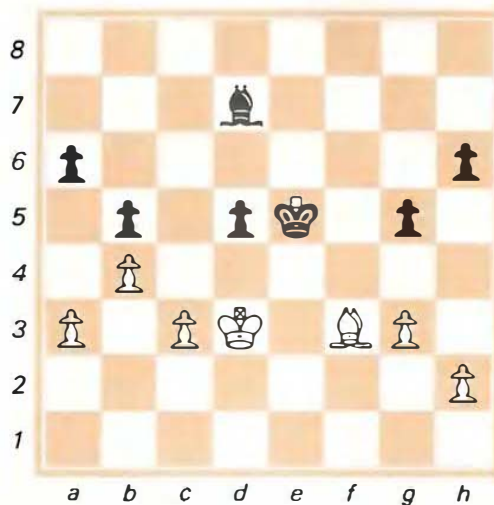
If Capablanca plays 20 . . . Kxa5, Alekhine can respond with 21 Re5+. Whatever Capablanca plays now his rook leaves the battlefield and Alekhine would have no trouble winning. You would have no trouble winning either!

Remember, though, that the rule is: rooks should be *behind* passed pawns, regardless of whose pawns they are.

¶ One of the first things that struck me when I started to study endgames was how games could be won when so few pieces were left

Pawns on same colour squares as bishop

Pytel v Hojdarova
Hungary 1969



EG33

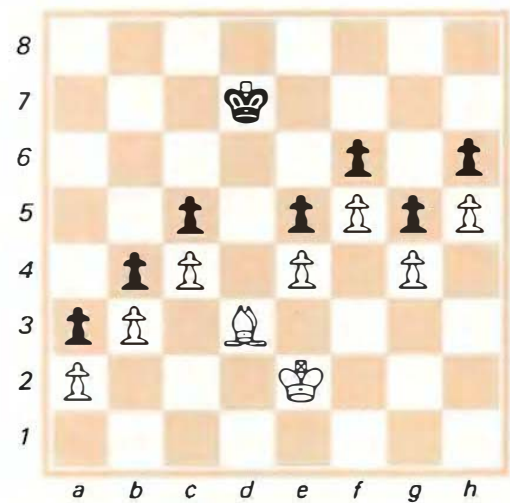
White to play

There is little in position EG33 to favour either side. Material is even and while Black has the better king, White has the better queen-side pawns and also the advantage of the move. Hojdarova has three of her pawns stuck on squares of the same colour as the bishop, but with precise play, she should achieve a draw. Nevertheless, because of these errant pawns, Hojdarova cannot afford even the slightest mistake. Unfortunately for her she made one.

1 Bh5 Bf5+ 2 Ke3 Bd7 3 h4 and here comes the mistake: 3... g4??

I expect that by now you realise why this move is so bad. 4 Bg6 Kf6 5 Bc2 Ke5 6 Bd3 Be8 7 Be2 Bd7 8 Bd1 Be6 9 a4. If Black exchanges her a-pawn becomes weak. 9... Bd7 10 axb5 axb5 11 Be2 h5 12 Bf1 Bc6 13 Bd3 Be8; else Bg6 14 Bc2 Bf7 15 Bh7 Be8 16 Bd3. *Zugzwang*. Now Black has nothing left other than a king move. 18... Bf7 loses the b-pawn, while 16... Bd7 or Bc6 allows 17 Bg6 and at least the h-pawn goes. 16... Ke6 17 Kd4 Kd6 18 Bf5 Bf7 19 Bh7 Be8 20 Bg8 and Black resigns. 20... Bc6 to protect the d-pawn loses the h-pawn to 21 Bf7.

Good v bad bishop



EG34

It's perfectly clear that White's bishop in EG34 is very bad. You don't need analysis to prove that. In fact it is no better than a pawn. Admittedly this is an extreme case. However I think far too many games are thrown away in tournaments because of lack of appreciation about what constitutes a good or a bad bishop. So I'm taking some time here to emphasise just how totally useless a bad bishop can be. This bishop is a bad one because its own pawns block its way. Consequently a good bishop is one that can move freely around the board through its own ranks. It is even better if the bishop can attack enemy pawns whose leader has been foolish enough to place them on squares of the same colour as the bishop.

After you have played through and studied the following examples you are bound to feel more comfortable in the knowledge that you can exploit certain endgame positions which have previously caused you problems or which have ended with your losing games you felt you should have won.

Good knight v bad bishop

Donchenkov v Steinberg
Kharkov 1967

1... g4 2 fxg4 Ng5! 3 f3 Kg3 4 Be1+ Kg2 5 Bh4 Nxf3 6 Bxf6 Ng5! Because of



EG35

Black to play



EG36

White to play

the knight's ability to work effectively in closed position, Steinberg has created in six moves a situation where he cannot be stopped from queening a pawn.

**Zubarev v Alexandrov
Moscow 1915**

Example EG36 could have easily appeared under *Zugzwang*. However it is also a useful demonstration of how a good knight can triumph over a bad bishop even in what appears to be an open position. I say 'appears to be' for a good reason. Although there is plenty of uncluttered space on the board, much of it is denied Black because his pawns are on light squares, that is the same colour as his bishop. 1 Kf2 Ke7 2 Ke3 Kd8 3 Kd4 Kc7 4 Kc5 Bc8.

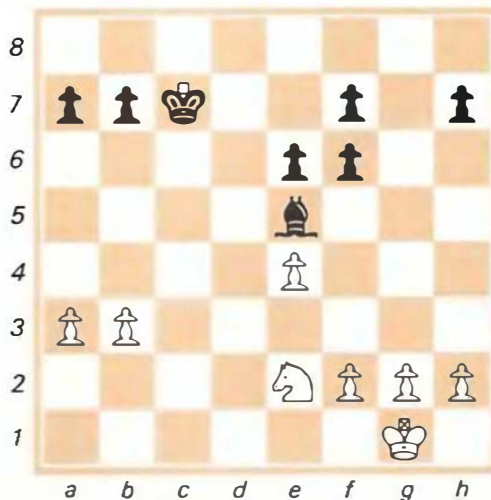
Now comes the time for the knight to enjoy a gallop round, forcing weaknesses in Black's king-side pawns, while the bishop is forced to poodle around in his own back ranks.

5 Nb4 Bb7 6 g3 Bc8 7 Nd3 Bd7 8 Nf4 g6 9 Nh3 h6 10 Nf4g5 11 Nh5 Be8 12 Nf6 Bf7 13 Ng4 h5 14 Ne3 Bg6 15 h4! gxh4 16 gxh4 Be4! a good try on Alexandrov's part. Alexandrov wants to prevent Zubarev playing his knight to f4, to attack the e-pawn by way of g2, but the knight can easily find other routes. 17 Nf1 Bf3 18 Nd2 Be2 19 Nb3 Bg4 20 Nd4 Bh3 21 Ne2 Bf5 22 Nf4 Bg4 23 b4!

Notice how patience and timing proved so invaluable in this manoeuvre. Out of 17

moves White made 14 with his knight once his king was in the desired position. Now Alexandrov is in *Zugzwang*. Once his king moves, Zubarev's own king gets to work on the queen-side pawns. They cannot escape or be successfully defended and Black can make no progress at all on the other side of the board.

**Good bishop v bad knight
Chekhover v Lasker 1935**



EG37

White to play

♣ I have often heard club players say 'put your pawns on the same colour square as your bishop because they can be defended easily'. As you can see this is very short-sighted indeed!

Material is even in EG37 and Black's doubled pawns are not a major disadvantage since they do not constitute part of a pawn majority (see Middlegame, Doubled

Pawns). Actually Black is winning, as his king can get at White's queen-side pawns and White's unsupported knight can do little more than delay the inevitable.

Once the board has been cleared a bit, you will again see the familiar situation of a knight v a bishop which is supporting pawns on both wings.

1 Kf1 b5! This move further undermines Chekhover's queen-side pawns. Black threatens ... a5 and ... a4, fixing the White a-pawn on a dark square, after which the bishop can attack it. Note how any move by White a- or b-pawns opens a path for the Black king.

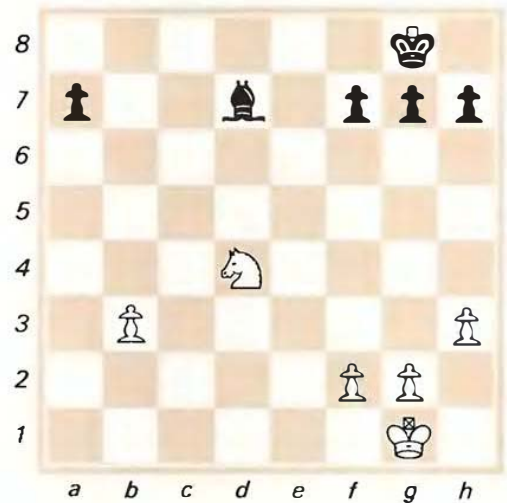
2 Ke1 Bb2 3 a4 bxa4 4 bxa4 Kc6.

5 Kd2 Kc5! 6 Nc3. Chekhover makes a good try to find counterplay. However he is unable to deny Lasker a powerful passed a-pawn. Passive defence by 6Kc2 would lose as follows 6 ... Be5 7 f4 Bc7 8 Kb3 (else ... Kc4) 8 ... Ba5! and White is nearly in Zugzwang as any knight or king move allows decisive penetration by Lasker's king via c4 or d4. 6 ... Kb4 7 Nb5 a5 8 Nd6 Kxa4 9 Kc2 Be5 10 Nxf7 Bxh2. Now the ultimate win is just a matter of time for Black and Lasker is naturally going to achieve this in the most accurate and economical way. 11 Nd8 e5 12 Nc6 Bg1 13 f3 Bc5 14 Nb8 Kb5 15 g4 Be7 16 g5 fxg5 17 Nd7 Bd6 18 Nf6 Kc4. White resigns.

Good bishop v bad knight

Stoltz v Kashdan
The Hague 1928

Position EG38 and the ensuing play have been used many times for instructional purposes, most probably because it is the type of situation that often arises in actual play. Consequently it provides invaluable teaching for players. At first glance, it seems as if White should not be dissatisfied with his position and can feel at least equal. The first glance is, however, deceptive. For a start, the bishop is going to be better than the knight as play proceeds in this type of position, especially with pawns on both wings. A knight can be ineffective when chasing a rook's pawn (as it can only approach from one side) and here Black has two of them. There is another point in



EG38

Black to play

Kashdan's favour, too. Since it is his move, he can get his king to a better position than Stoltz. I will again just give the moves, with just a few comments, and leave you to try out any variation which appeals to you as the rest of the game unfolds. In doing so you will find this example of great benefit to you in your general play.

1 ... Kf1 2 Kf1 Ke7 3 Ke2 Kd6 4 Kd3 Kd5 5 h4 Bc8! 6 Nf3 Ba6+ 7 Kc3 h6 8 Nd4 g6 9 Nc2 Ke4 forcing the White king to give ground 10 Ne3 f5 11 Kd2 f4 12 Ng4 h5 13 Nf6+ Kf5 14 Nd7 Bc8! 15 Nf8 g5! forcing a way through to the weak h4 pawn. If 16 hxg5 Kxg5 traps the knight in a few moves. 16 g3 gxh4 17 gxh4 Kg4 18 Ng6 Bf5 19 Ne7 Be6 20 b4 Kxh4 21 Kd3 Kg4 22 Ke4 h4 23 Nc6 Bf5+ 24 Kd5 f3! Not 24 ... h3 25 Ne5+ Kh4 26 Nf3+ Kg4 27 Nh2+. 0-1.

NIGEL SHORT'S TIP

● *Patience and accuracy are the two biggest virtues in the exploitation of an endgame advantage*

MY BEST GAMES

Short v Ribli

Interzonal Tournament Subotica 1987 Sicilian Najdorf

The first three players would qualify from this tournament for the final 16 in the battle to find a challenger for Kasparov's world title. After 12 rounds Jon Speelman and I were tied in first place together with Ribli who had just caught up with us.

As I still had games to come against Chernin and Tal, who was playing well and looking dangerous – as indeed were one or two others – it was vital that I won this game against Ribli or risk being squeezed out of the first three. 1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6. I had expected the Najdorf and was pleased when Ribli led us into it. I had not prepared too much theory on it, but was much more interested in the spirit of this opening, which is nice and aggressive and suited my mood and the needs of the day. 6 f4 Qc7 7 Be2 e6 8 g4.



BG1

Now if 8...h6. White can play 9 g5. 9...

hgx5 10 fxg5 Nfd7 11 g6 leads to complications which might perhaps be good for White. This sequence leads to the kind of open, aggressive game I was looking for. Here h5 isn't necessary but g6 undermines the pawn structure anyway. 8...b5 9 g5 Nfd7. 9...b4 would have been bad for Black, ie 10 Ncb5 axb5 11 gxf6 gxf6 12 Bxb5 Bd7 13 Qd3. 10 a3 stops...b4, which would have forced my knight to the bad square a4. 10...Nb6 11 Bf3. A new move in this position, which I played as it supports e4 and gives me a stake on a diagonal that could become very important as the game develops. 11...N8d7 12 Qe2 Be7 13 h4 Bb7 14 Bd2.

It is not imperative for me to castle just yet, but this move is necessary to give protection to the knight on c3. So I thought I might as well play it at this point rather than wait until it became necessary at a point where I might not have had time – or needed that time for some other move. (You should remember that timing does not always mean playing a move at the most opportune moment. It can also mean getting moves that will be important at some later stage out of the way while there is nothing really demanding to be played at that particular point.) 14 Be3 would have been more 'normal' here but it could have been harassed by 14...Nc4. Anyway I wanted to avoid stereotyped 'book' play since in addition to the aggressiveness I intended to put into my play, I wanted Ribli to have to think about his replies. This would oblige him to use up time he might need later when I hoped to be pressuring him quite strongly. 14...Rc8 15 f5 forces 15...e5 as Black would not want me to exchange on e6, weakening the pawns in front of a king already facing a pawn storm. 15...Nc5 to protect e6 is no good as 16 b4 drives it away immediately. 15...e5 16 Nb3 Nc4 17 0-0-0 (see BG2).

📌 Sometimes you have to choose an opening that suits the needs of the day or of the team you are playing for 📌



BG2



BG3

Rather late in the game to castle and I would not normally recommend you leave this very important move so late, at least not without careful thought. However in this game I have been able to play forcing moves leaving Black no time or opportunity to take advantage of the fact that my king was in the centre for so long. 17... N7b6. This move poses a positive threat to me and it is one I must attend to without delay. If I allow 18... Nxb2 19 Kxb2 Nc4+ 20 Kb1 Nxd2 21 Q or Rxd2 Qxc3 I am a pawn down and my king's defence is a bit tattered. 18 f6!

A good move, for it attacks the bishop in the heart of Black's defence, opens lines (which is one thing pawn storms are good for), and, in this particular case, if 18... gxf6 19 gxf6 Bxf6, I can put my rooks on g1 and f1 with a very commanding position. My light-square bishop can also glide on to the h3-c8 diagonal and harass Black's rook. 18... Nxb2 (see BG3).

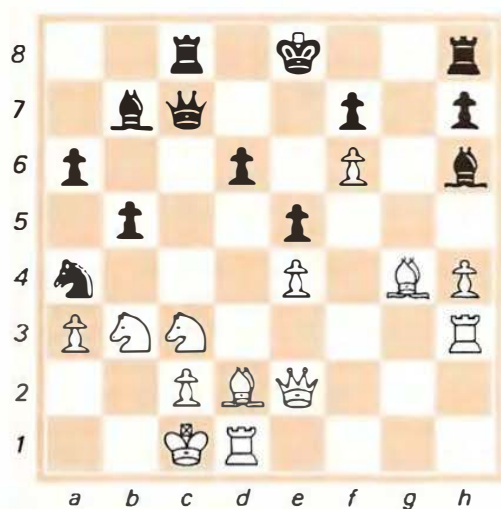
If 18... Na4, 19 Bg4, or if 18... gxf6, 19 gxf6 Bxf6 20 Bg4 Nxd2 21 Rxd2 Rd8 22 Qf3 Bg7 23 Kb1.

19 Kxb2. Not 19 fxe7 as after 19... Nxd1 20 Kxd1 Na4, and if 21 Nxa4, 21... Qxc2+ with a lead in every department. 19... Na4+ 20 Kc1, the only move here. If 20 Kb1, then 20... Qxc3, and if I recapture with 21 Bxc3, Nxc3+ forks king and queen leaving Black a piece up. I know I wanted an aggressive game but this is not the sort of thing I had in mind! If 20 Nxa4, Black can come crashing through. After the next

move, Black cannot regain his piece with a gain of tempo by 21... Nxc3 22 Bxc3 Qxc3 because of 23 Rd3, which stops the threatened 23... Qxb3 and forces the queen away. And then by 24 fxe7 I am a piece up, which was the main point of 18 f6. 20... gxf6 21 gxf6 Bf8. Had Ribli played 21... Bxf6!? I would have needed to play very precisely.

I had intended to meet 21... Bxf6!? with 22 Rhf1! and then if 22... Nxc3, 23 Bxc3 Qxc3 24 Rd3 Qc7 25 Bh5 Bxe4. (If 25... Ke7 then 26 Rdf3 is very neat because a defending rook now links up with the other rook to make a very powerful attacking battery along a vulnerable file into Black's defence. If now 26... Bxe4, 27 Qxe4 not only adds weight to the attack, but it defends c2 as well. (It is certainly good when a piece can defend and be part of an attack at the same time.) 26 Rxf6 Bxd3 27 Qxd3 0-0 28 Bg4 Rcd8 29 Bf5 Kg7 30 Qg3+. 22 Bg4. This move is annoying for Black, for it attacks his rook so that if the rook moves away, his attack down the c-file disappears. So Black is committed to a forcing tactical sequence. Fortunately for me, I had it under control. 22... Bh6! Black's only other possibilities were 22... d5 (idea... Bxa3+) 23 Rh3 d4 24 Bxc8 Qxc8 25 Rd3 dxc3 26 Be3; or 22... Nxc3 23 Bxc3 Qxc3 24 Rd3 Qc7 25 Bxc8. 23 Rh3! (see BG4).

This move gives support to c3 and White is now winning. My pieces are well coordinated, all vulnerable points are covered



BG4



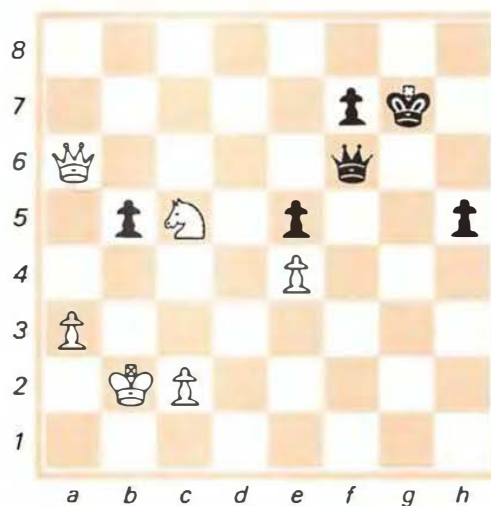
BG5

and, most important, Black's king is still very exposed in the centre. Note that 23 Bxh6 Qxc3 24 Bxc8 Qb2+ forces perpetual. 23... Nxc3 24 Rxc3 Bxd2+ 25 Rxd2 Qxc3 26 Bxc8 Bxc8. Here Ribli again offered a draw. Strictly speaking, this is against the unwritten etiquette of chess because once a draw has been offered during a game that same player may not repeat the offer. However Ribli must have known I would turn it down as he is clearly lost. All I have to do now is get my queen to d1, penetrate to d8, and win. 27 Rxd6 Qg3.

Now whether or not I was put off my stride by the surprise draw offer I do not know, but for some reason I played a terrible move – a real lemon! 28 Kb2? All right, I'll still win but how does one explain such a move? Of course it should have been 28 Qd1! 0-0 29 Rd8 Qf4+ 30 Kb2 Qxf6 31 Rxc8 wins. The text hands Black a tempo and a pawn. 28... Qxh4 29 Qd1 0-0 30 Rd8 Qxf6 31 Rxc8 (see BG5).

Rxc8 32 Qg4+ Kf8 33 Qxc8+ Kg7 34 Nc5. Now, because of the stupid 28 Kb2, I have to work hard to win. If I had a passed pawn it would be comparatively simple – but I didn't have one. A knight for two pawns is my advantage, but Black's king's rook pawn is passed and he wastes no time in using it. I must create a passed pawn for myself, and soon – and that's not going to be easy. 34... h5 35 Qxa6!! (see BG6).

Qf2. Instead of this, I was hoping Black would play the following line. Take back



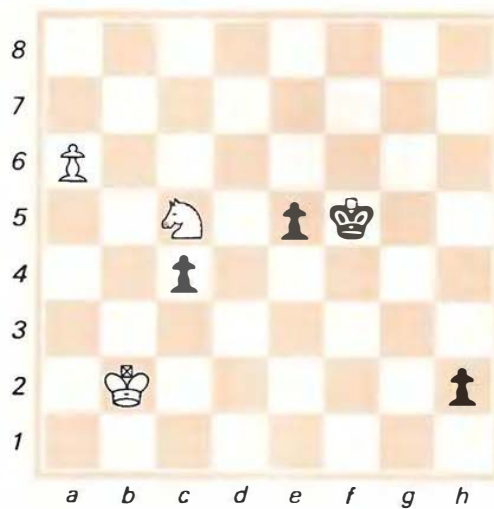
BG6

Black's last move: 35... Qxa6 36 Nxa6f5 37 exf5 Kf6 38 Nc5 Kxf5 39 c4 bxc4 40 a4 h4 41 a5 h3 42 a6 h2 (see BG7).

NIGEL SHORT'S TIP

- When a draw is offered try and work out why your opponent thinks he stands badly

Very few people can analyse without a board like the great Mikhail Tal but the occasional blindfold game (or attempted one) is excellent training



BG7

Looking at this position, it seems that White cannot possibly stop Black from queening first. 43 a7 h1=Q and Black is covering White's promotion square. But White does have one resource, and one is all that is needed. 43 Ne4!!

Now if Black ignores this and queens anyway, 44 Ng3+ forks king and the new

queen, after which I promote my a-pawn and win easily. If Black takes the knight I play 44 a7, then if Black promotes 45 a8=Q+ wins the new queen. It is not often that one can find such a resource over-the-board, incorporating a fork and a skewer. I was, naturally, very pleased with this analysis.

The next day I was describing the game to Mikhail Tal over lunch. We had no board to hand but Tal was following the game in his head. When we came to this possible variation he spotted Ne4 before I got to it! I hope you found it too. One thing I thought Black might have tried here was 35 ... Qxa6 and after 36 Nxa6, h4. White is winning but it is tricky. As you might expect I have to create a passed pawn myself – preferably an outside passed pawn. I had intended 37 Nc5 h3 38 Nd3 h2 39 Nf2 f5 40 c4! fxe4 41 Kc2 e3 42 Nh1 bxc4 43 a4 and the outside passed pawn queens.

If you want to play through the final moves, reset your board at BG 6. The game actually ended 36 Qd6 h4 37 Qxe5+ Qf6 38 Nd7 Qxe5+ 39 Nxe5 h3 40 Nf3 Kg6 and Black resigned in view of 41 c4.

Short v Ljubojevic

Reykjavik 1987 Round One Sicilian Najdorf

Winning this game gave me such a boost that I won my next five! It is rare indeed for anyone to open with six consecutive wins in a grandmaster tournament.

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e6 7 f3 (see BG8).



BG8

Setting up the Yugoslav Attack (to attack a Yugoslav chess hero!), 7... Be7 8 Qd2 b5 9 g4 Bb7 10 0-0-0 0-0 11 h4 Nc6 12 Nxc6 Bxc6 13 g5 (see Openings section) 13... Nd7 14 Ne2!? This move was prepared about 18 months earlier for the Montpellier Candidates Tournament and I had analysed a few variations with John Nunn. (He and I have a friendly disagreement over who actually thought up this move.) 14... d5. When Black can play this move in the Sicilian it usually frees his position and allows him a good game. But this time it didn't. 15 Nd4 Bb7 16 Bh3 (see BG9).

This is a logical way of playing here as the move attacks the e6 square. The idea is to play h5 and g6, completely undermining e6 altogether. Two possible replies are: 16... dxe4? 17 Ne6 fxe6 18 Qxd7; and 16... e5? 17 Nf5 d4 18 Bxd4 exd4 19 Qxd4,



BG9

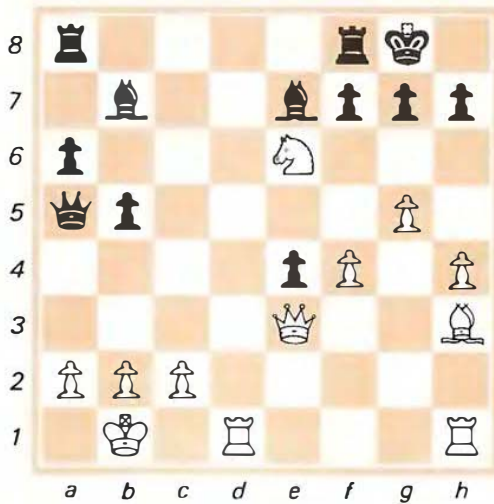
threatening mate and the knight on d7, both of which are bad for Black. 16... Ne5 17 Qe1 Nc4 18 f4 Nxe3. It is unusual for White to give up the bishop in this way but in this case there was good reason. As will become clear Black is very weak in the centre, in particular the d-file and the e6 square, hence his queen should have remained in their vicinity. 19 Qxe3 Qa5? (See BG10.)



BG10

A bad move. Black really did not have

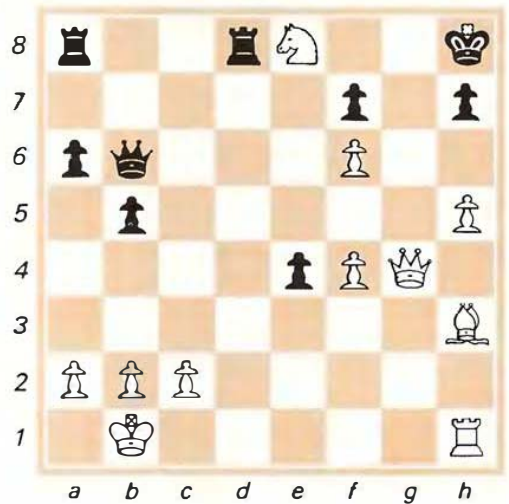
time for aggressive gestures. White is safe as houses on the queen's side while Black is weak in the centre, particularly on e6 and must really look out for the king-side pawn storm. After 20 Kb1 Black's best try is 20 ... Qb6 (which he should have played instead of 19 ... Qa5), adding much-needed protection to e6. 20 Kb1 dxe4? 21 Nxe6! (see BG11).



BG11

21 ... Rfe8. 21 ... fxe6 22 Bxe6+ Kh8 23 Rd7 regains the piece with advantage. 22

h5! This was the move Ljubojevic had overlooked. He thought he was better here as he considered only 22 Nd4? Bc5. Now if 22 ... fxe6, 23 Bxe6+ Kh8 24 h6! decisively opens up the king, eg 24 ... Bf8 25 hxg7+ Bxg7 26 Rxh7+ Kxh7 27 Qh3+. 22 ... Bd8 23 Rd7 Bc6 24 Qd4 Bf6. If Black had played 24 ... Rxe6, after 25 Bxe6 Bxd7 26 Qxd7, White is obviously winning. 25 gxf6 Bxd7 26 Qxd7 Qb6 27 Nxc7 Red8 28 Qg4, with a nasty threat of discovered check. 28 ... Kh8 29 Ne8 (see BG12). 1-0.



BG12

Short v Kasparov

Brussels OHRA 1986 Sicilian Najdorf

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e6 7 Qd2 b5 8 f3, my favourite Yugoslav Attack. 8... Nbd7 9 g4 h6 10 0-0-0 Bb7 11 Bd3 Ne5 12 Rhe1 (see BG13).



BG13

During my preparation earlier in the day John Nunn had suggested this idea. At this point Kasparov is behind in development and this move adds weight to my already imposing strength in the centre of the board. It also places the rook opposite the Black king, which is likely to be anchored on e8 for a while. Therefore Black is deterred from playing 12... d5 as exd5 begins to open up the e-file. The king's rook often spends an entire game standing at h1 ready to support a king-side pawn push but so often turns out to be not needed.

When I considered all these angles I very much liked John's idea of Rhe1 – all the more so when Kasparov was obviously surprised by it. He was also sufficiently concerned to spend time considering his reply, time I am certain he would rather have saved for later. 12... Rc8 13 Kb1. I felt I was far enough ahead in development to find the time to move my king deeper

into the cave while at the same time adding protection to the a-pawn which is always vulnerable when castling takes place on the queen's side.

13... Be7 14 h4 b4 15 Na4 Qa5 16 b3 Nfd7 17 g5 (see BG14).



BG14

This move is now even more dangerous than usual in this line, for if my rook were still on h1, ... hxg5, hxg5 would have led to ... Rxh1, Rxh1, weakening my control of the centre. All right the coming pawn exchange on g5 would present an open h-file to my opponent, but with my king safely tucked away on the other side of the board I could accept that. It was unlikely to be of any real benefit to Black – indeed just the opposite. If he castles his protection is weak and I could take over the file at will. If he doesn't castle his king is extremely vulnerable, particularly with my pressure down the centre of the board.

All very satisfactory for me, but not yet a winning position. Even so I had a very strong feeling that I was going to win this game – a feeling that does not often come so early on. But there was certainly no room for complacency. After all Kasparov is world champion and although he was obviously uncomfortable here he has often found brilliant resources in worse positions – and, of course, there is always time to

blunder! 17... g6 18 f4 Nxd3 19 cxd3 hxg5 20 hxg5, and now, after this little burst of activity, it would appear that Black controls two open files with his rooks. However I have already pointed out why Kasparov's control of the h-file did not worry me unduly and does he really control the c-file? Most of the squares are covered by my pieces. 20... d5 21 f5 (see BG15).



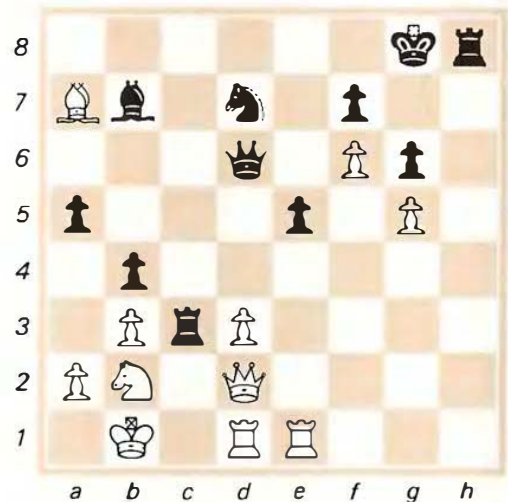
BG15

Kasparov was probably expecting e5 here but I was certainly not interested in closing up the game at this stage. Although as I have said I was more than happy with the situation my advantage was not that great. The main difference lay in the position of the respective kings and I needed an open position to stand a better chance of getting at the Black monarch, even at the cost of giving my opponent some more activity for his pieces. 21 e5 would have ensured that his light-square bishop remained bottled up while 21 f5 allows Black to release it. 21... e5 22 exd5 Qxd5. If 22... exd4, 23 Bxd4, attacking the rook and when the rook moves, 24 f6 wins back the piece and initiates a ferocious attack. Another justification for 12 Rhe1. 23 f6 Bd6 24 Nc2 a5.

Time now, I felt, to attack Kasparov's queen with Ne3, but where to put the bishop? I wanted to keep it on the g1-a7 diagonal to support Rg1 later, adding protection to g5 and utilising the advantage of some of the space I was controlling on this side of the board. 25 Bf2 would allow Rh2 26 Ne3 Qf3 with complications I did not

need. So I thought I would tuck the bishop away on a7 where it could still watch g1 and yet not get in the way of my next few moves. 25 Ba7?? What a blunder!

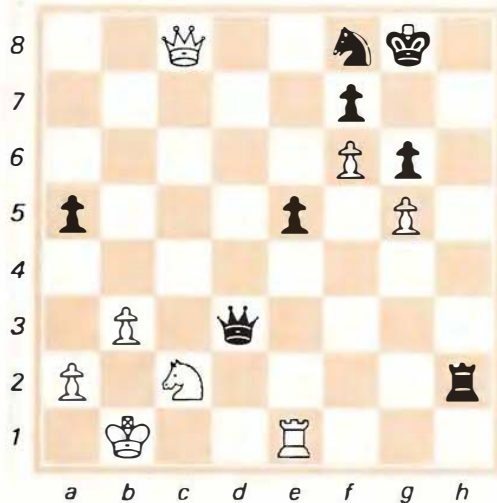
Kasparov looked happy enough to order vodka all round while what I needed was a stiff brandy! I had thrown away what was fast becoming a substantial advantage when I should simply have got on with opening up the game further by 25 d4. Black would probably have played 25... e4 to close it again when I could have replied 26 Bf4, intending Bxd6 and then Ne3 and on to c4 when I would have been fine. Now, though, I have allowed Kasparov's king to leave the danger zone and my bishop is completely out of play. 26... Kf8. A good move. The king is safer away from my major pieces. 26 Ne3 Qe6 27 Nc4 Kg8 28 Nxd6 Qxd6. Now I must manoeuvre my other knight to c4 but because of 25 Ba7 my opponent's pieces are suddenly very active. He controls h1 with his bishop on b7 and rook on h1. If I had forced the sequence d4, e4, I could have taken the h-file myself. 29 Nb2 Rc3. A typically aggressive Kasparov move (see BG16).



BG16

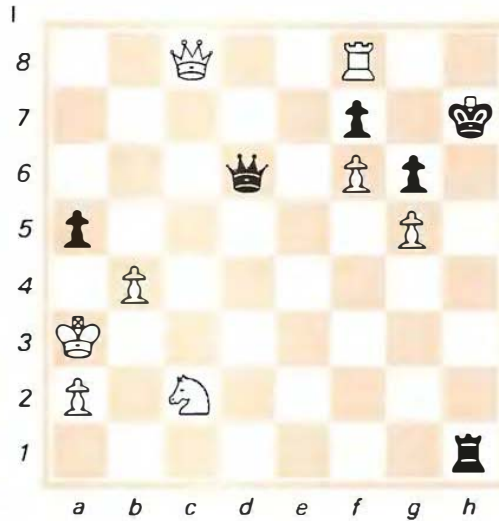
Since that stupid bishop blunder my play has been dithery. I have lost tempi and now my opponent is in the driving seat. 30 Nc4 Qd5 31 Ne3 Qe6. He should have played 31... Qb5 (preventing 32 Rc1, as then 32... Rxd3 or Qxd3) and preparing 32... a4 etc. We were now both getting a little short of time – not seriously, but it was becoming

a consideration. 32 Rc1. This looks like a time-trouble blunder as it loses a piece, but with hindsight, it was probably the best move! 32 ... Qa6, with a double attack on a7 and d3. 33 Rxc3 bxc3 34 Qxc3 Qxa7 35 Qc7. Now, thank goodness, I am active again. 35 ... Qd4. Kasparov played this move immediately and it gives me back my piece. 36 Qxb7 Qxd3+ 37 Nc2 Rh2 38 Qc8+ Nf8 (see BG17).



BG17

The move that sealed his fate. He walks into a nasty pin and loses a pawn to boot! 38 ... Kh7 is unclear, but after the game, we thought it might have been about equal. 39 Rxe5 Rh1+ 40 Kb2 Qd2. 41 Re8 Qd6.



BG18

41 ... Qc1+ 42 Kc3 Rh3+ 43 Qxh3. 42 Rd8 Qe5+ 43 Ka3 Kh7 44 Rxf8 Qd6+ 45 b4. Black resigns (see BG18).

“If you blunder—and we all do—come to terms with it as fast as possible. As long as you’re not checkmated on the spot you can still fight on!”

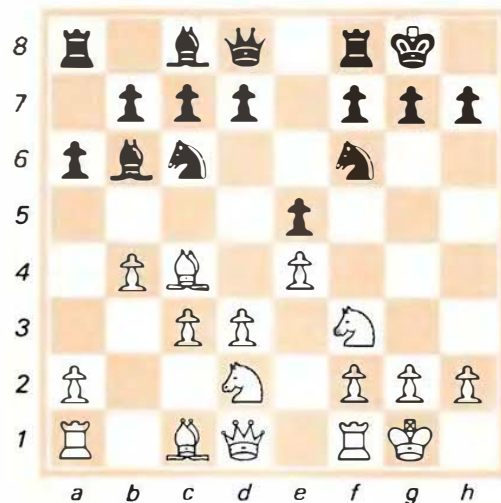
NIGEL SHORT'S TIP

● Notice how I played my natural game even though I was facing the world champion. Familiarity with the position breeds confidence at all levels

Short v Korchnoi

Belgrade 1987 Giuoco Piano

1 e4 e5 2 Nf3 Nc6 3 Bc4, avoiding Korchnoi's favourite Open Lopez defence, 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Nxe4. **3... Bc5.** **4 c3.** The Giuoco Piano (see Openings). 4... Nf6 5 b4, gaining space on the queen's side. 5... Bb6 6 d3 a6 7 0-0 0-0 8 Nbd2 (see BG19).



BG19

At this point the position is approximately even but Korchnoi's next move is too ambitious. It opens up the position before Black is really ready for it. This move was played instantly! I think Korchnoi still thought he could intimidate me by playing quickly and trying to convince me he had discovered some frightening new analysis which I would waste a lot of time trying to unravel. It is well known that Korchnoi either plays very slowly and then finds himself in unnecessary time trouble, or he plays instantly – as here. While I am no longer intimidated by Korchnoi, the man is such a great player that, as with many others on the grandmaster circuit, one must always have respect for him. 8... d5 9 exd5 Nxd5 10 Qb3!, lining up the pieces at the Black king and forcing the knight to move. 10... Nf4. Here Black could have played

10... Be6 when I would have played 11 Ne4, en route to g5, harassing the bishop. If 11... h6, 12 Bxh6 gxh6 13 Bxd5 Bxd5 14 Qxd5 Qxd5 15 Nf6+ with a fork that would win a pawn for nothing and wreck Black's position. Black is now threatening to take the pawn on d3 or force a queen move (undesirable for me) to add protection to it. However, I had prepared a sequence of moves which involves a pawn sacrifice but leads to a good position for White. 11 d4! Be6? A blunder. I had expected 11... exd4, when 12 Ne4, hits the Black knight on f4 and forces it to withdraw to e6.



BG20

Now 13 Bb2 dxc3 14 Qxc3 (see BG20) with an immediate threat of Bxe6 and Qxg7 mate (or, of course, winning a piece). Naturally Black would take action to avoid either possibility. But in doing so, he is forced into moves he does not want to make, resulting in his pieces staying undeveloped. I am then able to take complete command of the central files with Rad1 and Rfe1.

This would be in addition to my queen and bishop battery trained on his king and my two very active knights. Good value for the pawn! (After the game I showed this idea to Boris Spassky among others. At first he was not impressed but after study-

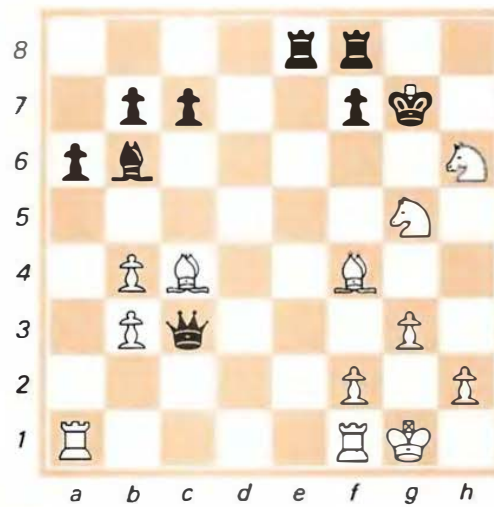
ing it for a while he agreed that it is indeed a very dangerous sacrifice.) 12 dxe5 Nxe5 13 Nxe5 Qg5 14 g3. Although forced in order to stop mate, this move also protects the knight on e5 as now, if 14... Qxe5, 15 gxf4 wins a piece. Korchnoi immediately embarked on a crazy combination. 14... Ne2+ 15 Bxe2! This may have come as a surprise, Korchnoi may have considered just king moves. 15... Bxb3 16 Ndf3, protecting the knight on e5 and opening up an attack on the queen (see BG21).



BG21

After 16... Qf6 17 axb3, I have three pieces for my queen which, on the Fred Reinfeld scale of queen = nine points and minor pieces three each is an equal swap. But in this position I am better off as my pieces are already combining well and the centre of the board contains many potential outposts for my cavalry. 17... Rae8 18 Bf4. Black's queen was somewhat restricted before but now she has nowhere to go. If 19... Qd8, 20 Rad1. If 18... Qf5, just 19 Rfe1. Black's actual move merely hastened the end. 18... h6 19 Bc4 g5 20 Ng4 Qxc3. If 20... Qg6, 21 Be5, threatening 22 Nf6+. 21 Nxh6+ Kg7 22 Nxc3 (see BG22).

22... Qxb4 23 Nxf7 Bd4 24 Rad1 Qc3 25 Rd3 Qb2 26 Bc1. After 26... Qa1, 27 Be3 wins. 26... Bxf2+ 27 Kg2 Qa1, and resigns (see BG23).



BG22



BG23

NIGEL SHORT'S TIP

● Three pieces can only defeat a queen if they have secure outposts

Never underestimate young players!

Korchnoi v Short

Slater Foundation Simultaneous Display 1976 French Defence, Tarrasch variation

I was still only ten years old when I played in this simul. I remember my parents driving me down to Islington from our home in Bolton (some 200 miles) that morning and I was a bit stiff and tired when we arrived. But that was nothing! Korchnoi took on 31 players in this event and ended with 26 wins and four draws. Modesty forbids me to say what happened in the other game but you will see if you play through it below! Because some of the other players went on beyond the usual number of moves and I was last to finish, I was at the board for more than nine hours!! Looking back I am quite proud of my achievement that day – all things considered – but I must also put on record my appreciation of grandmaster Korchnoi's marathon effort.

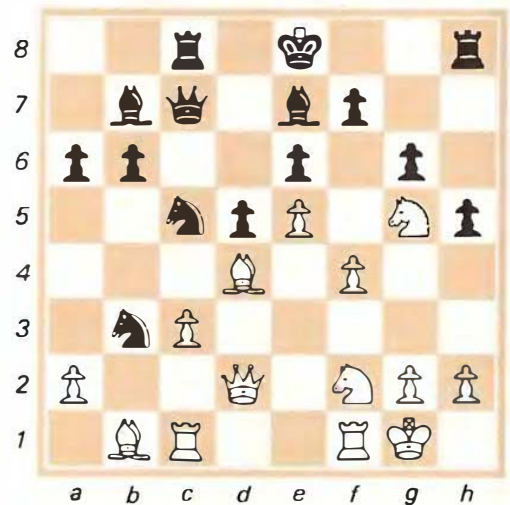
1 e4 e6 2 d4 d5. I suppose the French Defence was something of a 'cheeky' opening to play against Korchnoi who at that time, along with Uhlmann, was the greatest living exponent of this opening. 3 Nd2 Nf6 4 e5 Nd7 5 f4 c5 6 c3 Nc6 7 Ndf3 b6, an unusual and not particularly good move but at the age of ten I did not study much theory. To me this seemed as good a move as any in the position to allow the development of my pieces. 8 Bb5! Qc7 9 Ne2 Be7 10 0-0 Bb7 (see BG24) 11 Be3.

Korchnoi missed a couple of chances here. If 11 f5, with the idea 11... exf5 12 Nf4 Nd8 13 e6 Nxe6 14 Nxe6 fxe6 15 Ne5 Bc8 16 Qh5+, White is well on top. Having missed it here, he had another chance to play f5 after I played 11... h6. I should have played 11... g6 to stop 12 f5 but as he didn't play it anyway I suppose it doesn't matter! 12 Ng3 g6, the first brick in the light-square blockade mentioned in *Openings French Defence*. 13 b3 a6 14 Bd3 Na5, threatening 15... c4. 15 Bc2 h5, completing the light-square blockade. White now regroups but to no great effect. 16 Nh1 Rc8 17 Nf2 Nf8, a very bad move. I



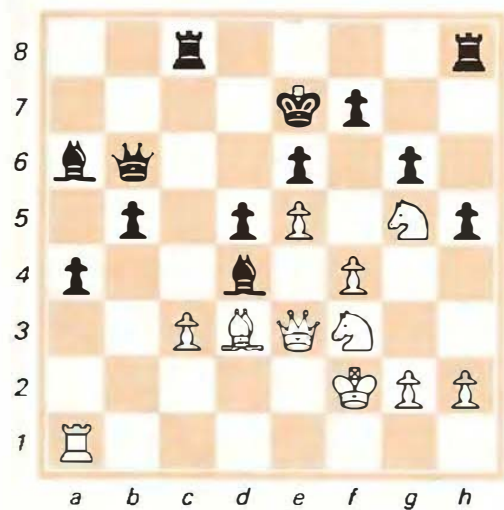
BG24

should have taken on d4. 18 Rc1 cxd4 19 Bxd4 Nc6 20 Bd3 Nd7 21 Qd2 Nc5 22 Bb1 Na5, with the idea of taking on b3, forking queen and rook. Actually it is not a very good move, for if White had played a sensible move now, such as 23 Qe2, there would have been nothing to fork and my knights would have looked silly and would have been open to harassment. However Korchnoi ignored the threat and carried on with his regrouping on the king's side. 23 Ng5 Naxb3! (see BG25).



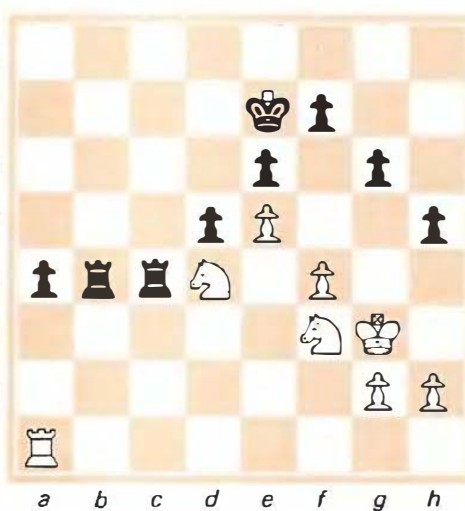
BG25

Even now I cannot understand why Korchnoi ignored this threat. I trade two knights for a rook and two pawns and create a very strong passed a-pawn. As my light-square blockade is preventing White from mounting any serious threats, despite my exposed king I am well-placed for a push on the queen's side. 24 axb3 Nxb3 25 Qe3 Nxc1 26 Rxc1 Bc5. This was a good move. I would be happy to swap off pieces now and head for an endgame where my two rooks could maraud around in the open spaces that would be created on the queen's side. 27 Nf3 a5 28 Bc2 Ba6 29 Nh3 b5 30 Bd3 Qb6 31 Nhg5 a4 32 Ra1 Ke7 33 Kf2 Bxd4 (see BG26).

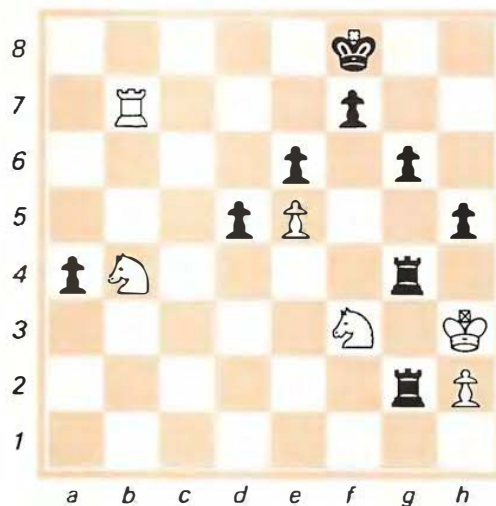


BG26

This is where Korchnoi played the losing move. Although grandmasters conducting simultaneous displays presume that the majority of their opponents cannot play endgames very well, Korchnoi must either have felt that I had no knowledge of endings or that the position would be so good for White it would almost win itself.



BG27



BG28

34 Qxd4? Qxd4 35 Nxd4 Rxc3 36 Bxb5 Bxb5 37 Nxb5 Rc2+ 38 Kg3 Rb8 39 Nd4 Rc4 40 Ngf3 Rbb4 (see BG27).
41 Ne2 Re4 42 Nc3 Rxf4 43 Na2 Rg4+ 44 Kh3 Rbc4 45 Rb1 Rc2 46 Rb7+ Kf8 47 Nb4 Rcxg2. White resigns (see BG28).

Miles v Short

British Championships
Chester 1979
French Defence



BG29

At the time this game was played Tony Miles was Britain's top player and had been a grandmaster for some four years. I think he played this game badly – perhaps he underestimated me.

1 d4 e6 2 e4 d5 3 Nc3 Bb4 4 exd5. This move is not considered to be very good and I have not even mentioned it in the Opening section when covering the French Defence. 4... exd5 5 Bd3 Nc6, and I have already equalised (see BG29).

6 a3 Bxc3+ 7 bxc3 Nf6 8 Bg5 Qe7+ 9 Ne2. It might have been better for Miles to have played Qe2 here to hasten the onset of the endgame where his bishop pair would have been useful. 9... Bd7 10 0-0 h6 11 Bf4 0-0-0. Here I sensed chances of a king-side pawn storm.

12 c4 Be6, a good move as it blockades and defends without opening lines which, with White's bishop pair, is best avoided at this stage (see BG30). 13 c5. It has been suggested that Miles would have been better playing 13 cxd5, after which 13... Nxd5 14 Bd2 would have prepared 15 c4, driving the Black knight away and creating an outpost for his own pieces. However I think 13



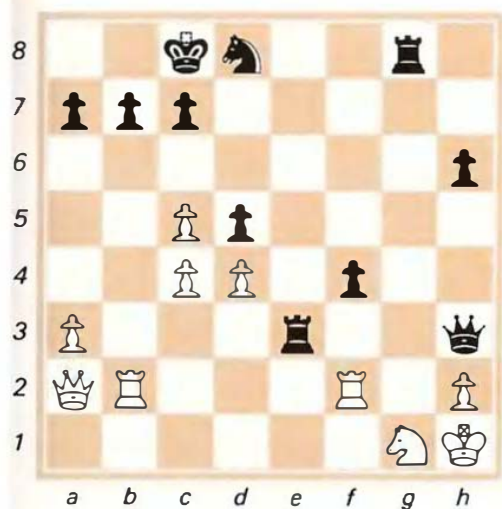
BG30



BG31

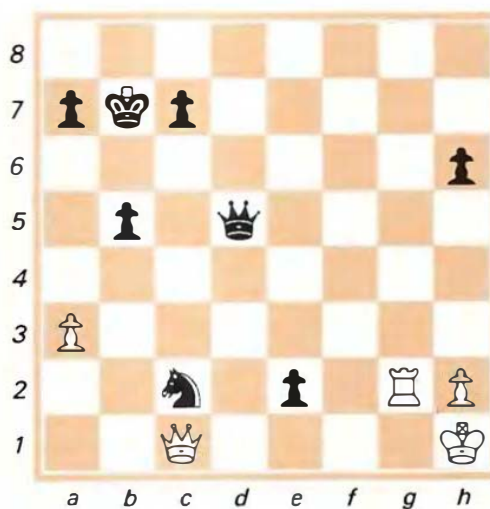
c5 was a good move. It cuts off my pieces from hampering an attack on the queen's side in general and the b-file in particular. 13... g5 14 Bd2 Ne4 15 Rb1. I think it very important that White should have played 15Be1 here. He can then play f3, removing my knight, and then Bf2. 15... f5 16 f3 Nxd2 17 Qxd2 f4 18 Bb5 Bd7 19 Rfe1 Qf6 20 Qc3 Rde8 21 Qb3 Re3! (see BG31).

White cannot take the d-pawn by 21



BG32

Qxd5 as ... Be6 traps the queen. 22 Bd3, threatening 23 Qxb7+. 22 ... Nd8. Now it is obvious that Black stands much better. My control of the e-file is complete and the rook on e3 is a real tower of strength. 23 c4 Bf5! 24 Bxf5+ Qxf5 25 Qa2 Rhe8 26 Rb2 g4. This move really exploits the vulnerability of White's king-side defence. If 27 fxg4 Qxg4, then 28 ... f3 is a crushing threat and the g-file is wide open. 27 Rf1 gxf3 28



BG33

gxf3 Rg8+ 29 Kh1 Qh3 30 Rf2 Rxf3 31 NG1 Re3! (see BG32).

If 32 Nxb6 Re1+ 33 Ng1, either rook mates. 32 Rg2 Qe6. Now if 33 cxd5, Qe4 and f3 will be decisive. 33 Rxc5 Qxc5 34 cxd5 f3 35 d6 Qg5 36 d7+ Kxd7 37 Qb1 Ne6 38 Qh7+ Kc6 39 Qf7 Nxd4 40 Qc4 Qxc5 41 Qa4+ b5 42 Qd1 Qd5 43 Rf2 Re2! 44 Qc1+ Kb7 45 Nxe2 fxe2+ 46 Rg2 Nc2! (see BG33) 0-1.

TOURNAMENT PREPARATION

The way in which you prepare for a weekend tournament depends on what you want from the event.

If you have entered to enjoy a pleasant diversion, renew acquaintance with chess friends or simply because you like the tournament atmosphere and welcome the opportunity to catch up on the latest chess publications at the bookstall, then the only preparation you need is to make sure you get there in good time. While your own intentions may not be too serious, those of your opponent may be, and you owe him the courtesy of not keeping him waiting and of playing to the best of your ability.

Your opponent might perhaps be at the tournament looking to meet players stronger than himself, in the hope that the experience he gains will help increase his playing strength and, eventually, improve his rating. To him the event is a serious matter. Consequently his preparation for the event should have been both comprehensive and positive. It should have included plenty of sleep and travelling to the venue in as leisurely a manner as possible. He should have given careful study, time allowing, to the openings he intends or hopes to play.

Weekend tournaments are notorious for producing examples of obscure openings. They come either from players who want to get away from what they see as the monotony of 1 e4 or 1 d4, or from those who feel that if they get their opponent 'out of the book', literally from move one, they will have a better chance of picking up points.

Sharp openings or those which have theoretical analysis covering 20-odd moves should be avoided at all costs unless, of course, these are your speciality and you understand them. In addition to brushing up on specific openings, you should run through the general principles

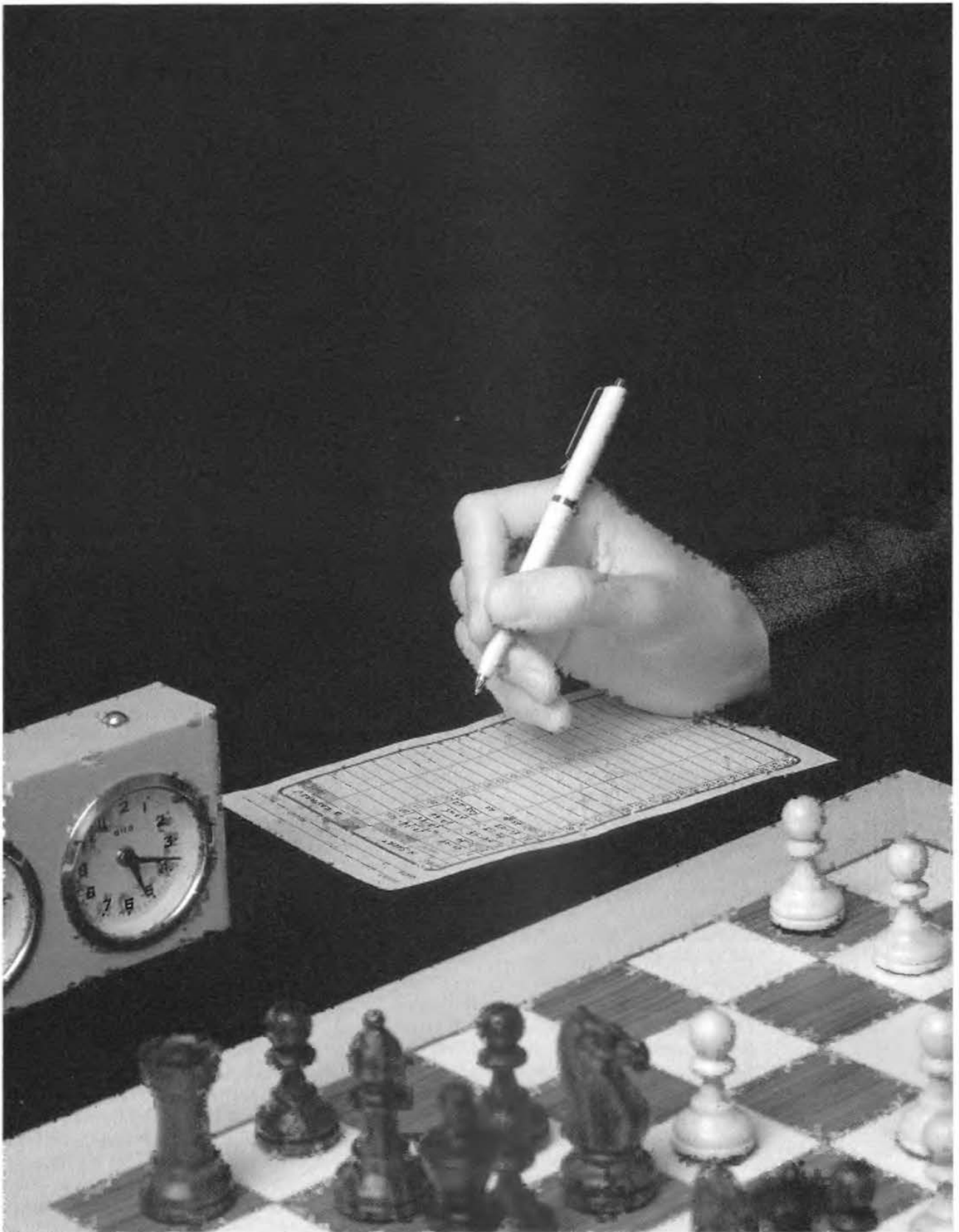
of chess. One piece of advice worth bearing in mind when you are facing a 'novelty' move or opening is 'logical chess will counter this'. Therefore no time used in brushing up your general chess knowledge is ever wasted.

The clock

You should also remind yourself how to use a chess clock. Knowing *when* to press the button is particularly important. A lot of valuable time can be wasted by injudicious use of the clock. Time limits in weekend tournaments are necessarily tight and usually games not completed by the time control must be subjected to a 'blitz finish'. A typical example would be 40 moves in 100 minutes and then, if required, a blitz finish of 20 minutes, in which to play all the remaining moves. It will pay you to remember that during the earlier, more 'leisurely', part of the game every second is equally important!

So it is well worth paying attention to how you operate the clock. Make pressing the button an automatic part of the move. Do not make the move, write it down and then stop your clock. A number of players, grandmasters included, write down their intended move before they even make it. I suppose it can help some people to see a move on paper before they make it but overall I think it is a waste of valuable time. I would rather write down my moves in my opponent's time. Remember if you have a habit which costs you (say) five seconds on each move in a 40-move game you have thrown away 3 minutes 20 seconds! I would rather have the time in the bank. Because chess is considered a quiet leisurely game, don't allow yourself to become lethargic or to think that everything to do with the game is slow.

Don't forget, to save time write down your moves in your opponent's time



❗ Never leave yourself with less than a minute per move unless absolutely necessary ❗

Valuable minutes can also be saved in actual play by using your opponent's time to consider the overall strategy of the game and your own time only for concrete variations when you have a positive position to evaluate. Of course in certain positions you can do even more work in your opponent's time when it is obvious that he has only one or two 'candidate' moves. While he is thinking you can be devising a reply to either of his possible moves. If he then makes a move you hadn't considered, either he has made a mistake, or he may be trying something on – in which case logical chess should cope with it.

It is also possible that your opponent made a move you completely overlooked either because of carelessness or because you were not sharp enough to spot it! Don't be ashamed of either possibility. Anyone can make a mistake, although there is a lot of truth in the saying 'all other things being equal, a game of chess is won by the player who makes the last but one mistake'.

Time pressure

Time pressure is something you must learn to contend with. Even highly experienced competitors are not always able to solve all the problems of a position in the time allowed. In their most recent battle for the world championship both Kasparov and Karpov frequently had to make their last five or more moves in less than a minute and even this rate is by no means the fastest that such players have had to contend with. It is an unavoidable problem which will exist as long as there are time limits and there will always be players who for one reason or another will get themselves into time trouble.

Certain players actually thrive on the burst of adrenalin that comes as the crisis approaches. However most people find time pressure very disturbing. Indeed many strong players have had to give up top-flight chess because their nerves simply could not withstand this tension. I sincerely hope that time trouble will never force *you* out of chess but just in case you suffer from this problem, here are a few simple hints to ease the pain.

Prevention is better than cure

Monitor the time you are using throughout the game. If, for example, you have 40 moves to make in two hours, mark moves 10, 20, 30 and 40 clearly on your score-sheet. Also pencil in half-an-hour, one hour, one and a half hours, and two hours respectively against these move numbers. Of course, you will not complete each 10 moves in 30 minutes but a quick reference to your markings will help to keep you on course.

During acute time pressure it is absolutely vital to know how many moves you have made. Every player has blundered at least once in his career by making a quick, desperate move unaware that the time control has already been passed.

If you often get into time trouble try writing down the time after every move and then, after the game, analyse just what aspects of the game seem to have given you the most trouble. Once you know this you can then tackle those aspects and try to eliminate the surplus time used. Sometimes this sort of self-evaluation will reveal that your problems stem from some personal failing or habit rather than from a weakness in your chess knowledge.

Finally make sure you know not only the laws of chess but also any 'local' or 'special' rules that are applicable to the event in which you are currently concerned.

For example many players do not realise that when there are less than five minutes left on the clock it is not necessary to write down the moves as they are made – up to the time control. The obvious thing to do here is tick each move number on the scoresheet as you move. Remember though that the laws stipulate that once the time scramble is over a player must accurately complete his scoresheet in his own time.

Logical chess

I have seen and heard many ideas on how to confuse your opponent into using up a lot of time. One such idea is 'set him complicated positions' and another 'play the opening moves quickly and with an air of authority so he thinks you know the

opening inside out'. A further idea is 'get up from the board after playing a move with a flourish to make him think you have played a virtually unstoppable winning move'.

My own opinion is that while some of these things may work on some occasions, it is far better to play logically and within your own capacity while keeping a sensible attitude to the way you are using the clock. It is, frankly, beyond me that anyone can suggest you set your opponent complicated positions at will. An expert may be able to take such liberties against certain weaker players whom he meets, perhaps in a simultaneous display, but you simply cannot indulge in anything so fanciful against a player of similar strength to yourself.

It is occasionally possible to steer for certain theoretical endgames which are familiar to you. If, by any chance, your opponent knows little about this aspect of chess, the position will appear complicated to him. It is even better for you if the position is one of those that requires accurate calculation in the absence of theoretical knowledge. Even if your opponent comes up with the right answers you have still caused him to use valuable time. Imagine you are Black in the rook + pawn endgame of Capablanca v Tartakower, given in example EG17.

It would be almost impossible to unravel the complexities of the position with (say) only half an hour left on your clock in a blitz finish. The moral here is that you should study endgames. You will find plenty of opportunity in this and other books and I must repeat: endgames are *not* boring and knowledge of them is essential if you are to improve your playing strength (see Endgames).

Fitness

Physical fitness is another important factor in playing good chess. Of course you don't need weight training in order to move the pieces but the higher your standard of fitness, the easier you will find it to maintain concentration over longer periods than usual without falling asleep. The worst chess and the most calamitous defeats usually occur in the fourth round of a

weekend tournament, which is played on Saturday evening and is usually the third game on that day!

A lot of people do not realise the importance of fitness in relation to chess but these days so much media time is devoted to the pursuance of health and fitness that it ought not to sound peculiar. Not so long ago many players would have burst into laughter at the very thought of it. Indeed large quantities of champagne and cigars were consumed in the World Championship finals of old. However sensible eating, no smoking, moderate drinking and sufficient sleep will make a noticeable contribution to your chess playing abilities.

Chess pieces

The chess set you use at home is also something to be considered. Nowadays most chess tournaments use the plastic 'Tournament Special' set with a 3¾-inch king on a roll-up vinyl board with 2-inch squares. These sets and boards are available from all reputable chess specialists and almost always on sale at the tournaments themselves. If you do not already own such a set it would be well worth your while getting one, since there is no doubt that familiarity with the size and appearance of the pieces you are playing with is of considerable help.

In this book I have emphasised study, brushing up lines and general principles, fitness etc, as ways of improving your chess and preparing for a specific event. However while all these things are desirable and helpful there is no substitute for actually playing the game. Except in rare instances players can only devote time to playing once or maybe twice a week. In the case of club members their main game is on club night with maybe an away match for the club on a different night.

But what about the non-club member or the club member who wants more chess, particularly against stronger opposition? Where can he find it? Well there is correspondence chess, chess against one's own computer and simultaneous displays, and these comprise the three main avenues for

competitive chess other than the accepted 'head-to-head' encounters most of us prefer.

Simultaneous displays

I know that a 'simul' is, in effect, a head-to-head encounter but, as your opponent is tackling some 20 or 30 other players at the same time, it is not quite the same as having an opponent all to yourself. At first even if you have played in several simuls before, the atmosphere is very different from a normal over-the-board game. However, once you have got into the game the feeling becomes a familiar one. Considering that your opponent is almost certainly very much stronger than yourself, you ought to learn a great deal from the encounter – if not while you are playing then doubtless when you go over the game afterwards, either alone or with friends. However one very important thing you are unlikely to learn from simuls is endgame play.

You could be mated or forced to resign before an endgame gets under way. Even if you do reach an endgame, your opponent's knowledge and understanding of it will almost certainly be so superior to yours that his inevitable victory will prove little other than that you should give more time to the study of endgame play. Don't forget that by the time you and the expert have reached your endgame, many other games are finished. The expert, together with the original audience, will have fewer boards to watch – and yours is one of them! Even with a modicum of experience in playing before an audience, you will still find it a bit off-putting to have your every move analysed as you play it against – maybe – a famous grandmaster.

Computer chess

I think this is a very much underrated method of improving your chess. Many people still dismiss computers as second rate opposition because when they first appeared on the market there were many

limitations in the programs available for or built into them. Sooner or later the chess player found a way to beat the machine and from then on felt so superior that he considered it a waste of time setting the thing up. However unless you buy a very poor machine you will not find such shortcomings in most chess programs available today.

Even if you did find a way of beating the machine on a certain level, you can do one of two things. One is to give the machine back the move that lost the game and program into it a move you feared it might make, and keep doing this until the game has resolved itself, or the program proves just not strong enough in the end. The second most obvious thing you could do is move up a level and resign yourself to the fact that the moves will take longer. After all if you were playing against a live opponent in a timed game you would have to accept the prevailing move rate, so why expect a computer to play so much faster?

Correspondence chess

Chess by post is very different from any form of over-the-board chess. This is because of the absence of an immediate opponent and because of the enormous amount of time you could have at your disposal to reply to a move. Whereas in head-to-head play you can analyse only in your mind without moving or even touching pieces, correspondence chess allows you to sit for hours, if you have the time, and play out as many lines as you can imagine to whatever depth possible. It is obvious that you must learn more about the game as you do this, and much of it will stick in your mind and be of great benefit in over-the-board play.

You may think that because of the depth of study available move-by-move in correspondence chess – always provided you have the time – this is by far the best way to improve your game. For some players it is but others find it harder to bring their new-found chess knowledge into play over-the-board because the pressures encountered in this form of chess are so different from

the quiet study possible in correspondence chess.

Finally before you decide to take on any opponents at correspondence chess, please be sure that you will finish any games you start. Whatever your motivation and financial circumstances, your opponent could be someone confined to bed and on a pension to whom correspondence games would therefore be expensive as well as welcome. The worst thing you can do is to get your opponent some 20 or so moves into a game and then dry up. Even if your opponent is perfectly fit and well-off it is at the very least annoying to be treated this way.

Although you may feel correspondence chess is an ideal opportunity to gain experience against stronger opposition, please do not go challenging a player who is *very* much stronger than you are. Remember that he is not looking to play a 'weakie' but to get games against opposition of his own strength and so enjoy his time and financial commitment. It would be very unfair of you to try to learn from a player of superior playing strength when after a few moves you are going to be so far out of your depth that the game would to all intents and purposes be finished. If stronger opposition is what you are really after, challenge someone whose greater playing strength is likely to beat you, but only after a hard struggle. Both of you can be expected to learn valuable lessons from the encounter.

Play like a grandmaster?

'And why not?' you may ask. 'I'd really like that!'

Of course you would, even if privately you think it a rather remote possibility. All the same it is as well to have high ambitions. Even if you don't achieve them the efforts you make will almost certainly ensure that you have reached a higher standard than others who set out with only modest aims.

What I am really referring to in the heading is modelling yourself on your favourite player. Ask yourself: is this desirable and possible?

I think it desirable in a general sense. Your 'hero' has reached his status because he has learned a great deal about chess and how to play it. He is probably expert in one or other parts of the game, and he may well have written books and given lectures on various aspects of chess. If you studied only this player's games and views, you might improve your own game more than you would by studying chess generally. If you are an admirer of this player, then you are bound to be receptive to his ideas and you would obviously be happy playing his kind of chess.

Many players try to take it further than that, but I don't believe this is practical. It is just not feasible that the average player could sit with a given position in front of him and proceed to play the position like – say – Karpov, Kasparov, Tal, Morphy or Fisher. Of course there will be only so many – maybe two or three – real candidate moves available in the position and one or other of these moves would almost certainly have been played by some expert or other. All the same it is unreasonable to expect the average player to go on finding the 'right' move in order to emulate his favourite player. If he were able to do that, he would be as good as his champion himself, wouldn't he?

The best you can do is to find a grandmaster whose style of play appeals to you, but make sure you understand what 'style' actually is, and that the player you have chosen to emulate does, in fact, play in a style you would like to play yourself.

For example I think of myself as an aggressive player. I prefer to open 1 e4 rather than 1 d4 because I think that gives me more aggressive opportunities. Karpov is reckoned to be a 'boring and unimaginative' player who will gain a quarter-pawn advantage and work at it until he makes it a whole pawn and eventually grinds out a win. Yet Karpov, too, favours 1 e4! Kasparov is regarded as the aggressive player, yet he plays 1 d4 and occasionally 1 c4!

This is what I mean by being sure what 'style' is and what kind of chess you prefer to play.

Generally I think it is a good idea to have someone whose play you admire, because even if you don't automatically play in a

❏ No matter who you play, where you play, or how you play, nothing is better for your chess than continual practice ❏

similar fashion, allowing, of course, for the difference in ability, there is much benefit to be had in a specific person to look up to rather than just being concerned with the game itself.

I have several 'favourites' myself. In chronological order of their appearance on the chess scene, they are: Paul Morphy, Aaron Nimzovitch, Jose Raoul Capablanca, Mikhail Tal, Bobby Fisher and Anatoly Karpov.

Probably the player whose style has influenced me most, and still does, is the English grandmaster, World No 10 and my second in all World Championship qualifiers (when he is not competing himself), John Nunn.

So if you haven't already done so go ahead and pick your favourite or favourites. Learn what you can from their games, their draws and their defeats as well as their victories. Don't expect to play like them. But as long as you feel you have produced the kind of game one of them could have played, and also believe you are improving, then you will really find pleasure in playing chess. And after all, that should be your main aim – to enjoy the game.

Chess literature

There is an abundance of chess literature, much of it ostensibly aimed at being instructive. However while some books may include in their titles words like 'instruction', 'learn', 'understand' etc, they are not really as enlightening as they profess to be and are best avoided. Obviously I cannot list these 'undesirable' books, so it is up to you which books you read and which you ignore. In this context just as much as in any other, there is an element of 'one man's meat is another man's poison' so even recommendations don't necessarily work out for the best.

The only truly satisfactory way to select the chess books you need to improve *your* chess is to take any opportunities you can of having a good look at the contents and style of a book before buying it. Of course if you are using a public library the risk of financial loss is removed but you can still waste a lot of time by choosing the wrong book for you. Another point is that, wonder-

ful as the library system is, it does not seem to include a very wide range of chess titles. Obviously even the ones libraries do carry may be out on loan when you are making your selection.

This leaves specialist or particularly large bookshops, but, outside the larger cities, many people cannot find such specialist stocks near where they live or work. Another alternative comprises books available by mail order from the chess specialists, who will either have in stock or can quickly obtain for you virtually any chess book currently in print.

Additionally, bookstalls at various chess events such as weekend tournaments are usually run by one or other of these chess specialists. I think that this is probably the best place to do your book buying – whether you are entered in the tournament or not. Firstly you have the opportunity to examine the book thoroughly and to pick the brains of the bookstall proprietor and others at the tournament. Secondly you do not have to endure the extra cost or delay involved in ordering by post.

What to read most to improve one's own chess depends upon many factors which, strangely enough, players do not always take into account. The obvious thing to consider is where your most pronounced weakness lies. Remember that chess is a vast subject and you can cope with studying it only by breaking it down into small parts. Please don't think I mean you should study one aspect of the game exhaustively, at the expense of the others.

What I do mean is: given that you already have a working knowledge of the game, I would certainly recommend you study endgames first. I know this advice is scattered inescapably throughout this book but, believe me, this is a part of the game where knowledge and understanding will help you show the quickest and most lasting improvement in your results. Working on the presumption that better results mean better enjoyment, this is obviously the thing to go for first. The sense of satisfaction you feel as your results improve will make further study of other aspects of the game far more enjoyable and rewarding.

One final point with regard to endgame study. You spend a lot of time and money on your hobby: you join a club, enter

weekend tournaments etc, where you sit for several hours holding your own in a game until the endgame arrives. Would you then prefer to play competently with a good chance of earning a win or at least a draw? Or are you prepared to take a chance on a lucky win, or get beaten because, even though your opponent may be a worse endgame player than you are, he made the last but one mistake?

After endgame books, I would recommend you look carefully at one or two specialist openings books on your favourite lines. Find out the ideas behind an opening and ensure that you are in a position to keep control of it when your opponent makes a move you do not remember from your studies. There is no point in learning the moves parrot-fashion when the slightest deviation from the book can throw you into chaos.

Middlegame books are usually rather heavy in view of the enormity of the subject. Rather than delving into general works I think works on tactics would be a good investment. You would certainly be well advised to study the tactical weapons at your disposal. It will not, of course, take much time to learn the principles of a pin, a fork, a skewer etc, and not a great deal more to understand deflections, overloading defending pieces etc. What will take the time is developing the ability to spot tactical possibilities within a game.

When you are tackling a position printed in a book, newspaper or magazine, and you

are told 'White to play and win in three', or something similar, you can immediately start looking for the obvious signs of an unstoppable attack. You already *know* that there is a win in three moves. However when you have lived with a game from move one, what tells you, when a certain position is reached, that there is a win in a given number of moves? Only experience, practice and skill. Even then these wins are not always noticed. Not surprisingly the lower the grade of chess the more such wins are completely overlooked by either or both players. They are seldom even discovered in later examinations of the game, until either a much stronger player looks at it or the player himself becomes sufficiently strong to spot the oversight.

Good books on the positional elements are rather hard to find but two stand out in my opinion. *The Art of the Middlegame* by Keres and Kotov and *Simple Chess* by Michael Stean. Finally less for study but more for enjoyment are games collections of your favourite players.

I hope the foregoing has given you some guidance as to how to get the best results from studying chess publications. What you should realise from this and other sections of this book is that study of any aspect of the game must improve your knowledge of how to play chess, but how and what you study in relation to other parts of the game will determine the rate at which your general play will improve.

MY GAMES MOVE BY MOVE

Speelman v Short (1) London 1988

1 d4 Nf6 2 c4 e6 3 Nf3 d5 4 Nc3 Be7 5 Bg5 h6 6 Bh4 0-0 7 e3 b6 8 Be2 Bb7 9 Bxf6 Bxf6 10 cxd5 exd5 11 b4 c6 12 0-0 Qd6 13 Qb3 Nd7 14 Rfe1 Rad8 15 Rab1 Rfe8 16 Bd3 Ba8 17 Qa4 Qb8 18 e4 c5 19 Nxd5 Bxd4 20 Nxd4 cxd4 21 h3 Ne5 22 Bb5 Re6 23 Qb3 Qd6. 1/2-1/2.

Short v Speelman (2) London 1988

1 e4 e6 2 d4 d5 3 Nc3 Nf6 4 Bg5 dxe4 5 Nxe4 Nbd7 6 Nxf6+ Nxf6 7 Nf3 h6 8 Bh4 g6 9 Bc4 Bg7 10 0-0 0-0 11 c3 b6 12 Qe2 Bb7 13 Rad1 a6 14 Rfe1 Qd6 15 Bb3 a5 16 Bg3 Qc6 17 Qf1 Ba6 18 c4 Rad8 19 Ne5 Qb7 20 Ba4 c5 21 dxc5 bxc5 22 Qe2 Rxd1 23 Rxd1 Nh5 24 b3 Nxc3 25 hxg3 Qc7 26 f4 Rd8 27 Rxd8+ Qxd8 28 Bc6 Bc8 29 Kh2 h5 30 Bf3 h4 31 Qe3 hxg3+ 32 Kxc3 Qd6 33 Kf2 Bd7. 1/2-1/2.

Speelman v Short (3) London 1988

1 d4 Nf6 2 c4 e6 3 Nf3 d5 4 Nc3 Be7 5 Bf4 0-0 6 e3 c5 7 dxc5 Nc6 8 Qc2 Bxc5 9 a3 Qa5 10 0-0-0 Be7 11 g4 Rd8 12 h3 a6 13 Nd2 e5 14 g5 Ne8 15 Nb3 Qb6 16 Nxd5 Rxd5 17 cxd5 exf4 18 dxc6 fxe3 19 fxe3 Bxc5 20 Kb1 bxc6 21 Bc4 Ra7 22 Rhf1 Bf6 23 Qe4 Kf8 24 Qxh7 g6 25 e4 c5 26 e5 Bg7 27 e6. 1-0.

Short v Speelman (4) London 1988

1 e4 d6 2 d4 g6 3 Nc3 Bg7 4 f4 Nf6 5 Nf3 0-0 6 Be2 c5 7 dxc5 Qa5 8 0-0 Qxc5+ 9 Kh1 Nc6 10 Bd3 Bg4 11 Qe1 Bxf3 12 Rxf3 Nb4 13 Be3 Nxd3 14 cxd3 Qb4 15

Rb1 a5 16 f5 Rac8 17 Bg1 a4 18 a3 Qb3 19 Bd4 e6 20 Qg1 b5 21 g4 Nxc4 22 f6 Nxf6 23 Bxf6 Bxf6 24 Rxf6 b4 25 axb4 a3 26 Qd1 Qxb4 27 Rf2 axb2 28 Na2 Qd4 29 Rfxb2 d5 30 Rb4 Qa7 31 Nc1 dxe4 32 dxe4 Qe3 33 Qg1 Qf3+ 34 Qg2 Qd1+ 35 Qg1 Rfd8 36 Nb3 Qf3+ 37 Qg2 Rd1+ 38 Rxd1 Qxd1+ 39 Qg1 Qe2 40 h3 Rc2. 0-1.

Speelman v Short (5) London 1988

1 Nf3 Nf6 2 c4 e6 3 g3 d5 4 Bg2 dxc4 5 Qc2 a6 6 Ne5 Nd5 7 Nxc4 b5 8 Ne3 Nxe3 9 dxe3 Ra7 10 a4 Bb7 11 e4 Ra8 12 0-0 Be7 13 Rd1 Qc8 14 Bf4 Nc6 15 Na3 e5 16 Be3 b4 17 Nc4 0-0 18 Rac1 Re8 19 Nd2 Rd8 20 Nb3 Rxd1+ 21 Rxd1 Bd6 22 Bc5 Qe6 23 e3 Rc8 24 Bf1 Ne7 25 Rc1 Qg4 26 Bg2 h5 27 Na5 Ba8 28 Qc4 Bxc5 29 Qxc5 Ng6 30 h3 Qe2 31 Qxb4 Rd8 32 Bf1 Qf3 33 Bg2 Qf6 34 Nc4 Bc6 35 Qa5 Be8 36 Qxc7 Bxa4 37 Qb6 Bb5. 1/2-1/2.

Short v Sax (1) Saint John 1988

1 e4 c5 2 Nf3 Nc6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 e5 6 Ndb5 d6 7 Bg5 a6 8 Na3 b5 9 Bxf6 gxf6 10 Nd5 f5 11 Bd3 Be6 12 Qh5 Bg7 13 0-0 f4 14 c4 bxc4 15 Bxc4 0-0 16 Rac1 Ne7 17 Rfd1 Rc8 18 Nxe7+ Qxe7 19 Rc3 Kh8 20 b3 f5 21 Rh3 h6 22 Bxe6 Qxe6 23 Rhd3 Rcd8 24 Qe2 fxe4 25 Qxe4 f3 26 Nc4 Rf4 27 Qd5 Qg4 28 Rxf3 Rxf3 29 Qxf3 Qxf3 30 gxf3 d5 31 Kf1 Bf6 32 Nb6 d4 33 Ke2 Bg5 34 Nc4 Bf4 35 h3 Rg8 36 b4 Rg2 37 a4 Kg7 38 b5 axb5 39 axb5 Kf6 40 b6 Ke6 41 b7 Rg8 42 Rb1 Rb8 43 Rb5 Kd7 44 Na5 Kc7 45 Kd3 Kd6 46 h4 Kc7 47 Rb2 Bh2 48 Ke4 Bf4 49 Rc2+ Kd7 50 Kd3 Bh2 51 Rc1 Bf4 52 Rg1 Kd6 53 Kc4. 1-0.

Sax v Short (2) Saint John 1988

I varied from our game at Subotica and got a reasonable position. Sax spurned a repetition of position but blundered instead.

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 h3 Bb7 10 d4 Re8 11 a4 h6 12 Nbd2 Bf8 13 Bc2 exd4 14 cxd4 Nb4 15 Bb1 c5 16 d5 Nd7 17 Ra3 c4 18 axb5 axb5 19 Nd4 Rxa3 20 bxa3 Nd3 21 Bxd3 cxd3 22 Re3 Ne5 23 Nxb5 Qa5 24 Nd4 Qc3 25 N2b3 Ba6 26 Bd2 Qb2 27 Bb4 g6 28 f4 Nc4 29 Rxd3 Rxe4 30 Qf3 Re8 31 Kh2 Bg7 32 Nc6 Qe2 33 Nbd4 Qxf3 34 Rxf3 Re4 35 Nb3 Re2 36 Ncd4 Re4 37 Nc6 Re2 38 Kg3 Ne3 39 h4 Rxg2+ 40 Kh3 Bc8+ 41 f5 Bxf5+ 42 Rxf5 gxf5 43 Bxd6 Rb2 44 Ne7+ Kh7 45 Nc5 Bf6. 0-1.

Short v Sax (3) Saint John 1988

1 e4 c5 2 Nf3 Nc6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 e5 6 Ndb5 d6 7 Bg5 a6 8 Na3 b5 9 Bxf6 gxf6 10 Nd5 f5 11 Bd3 Be6 12 Qh5 f4 13 c3 Rg8 14 g3 Bg4 15 Qxh7 Rg6 16 Qh4 Qxh4 17 gxh4 Bf3 18 Rf1 Rc8 19 Nc2 f5 20 exf5 Rh6 21 Ncb4 Nxb4 22 Nxb4 d5 23 a3 d4 24 cxd4 e4 25 Be2 Bxe2 26 Kxe2 f3+ 27 Kd1 Rxh4 28 Rc1 Rxc1+ 29 Kxc1 Bg7 30 Nxa6 Bxd4 31 Nc7+ Kf7 32 Nxb5 Be5 33 a4 Rxh2 34 Nc3 Kf6 35 Nxe4+ Kxf5 36 Nc5 Rh4 37 b3 Bd4 38 Nd3 Re4 39 Rd1 Re2 40 Rd2 Bc3 41 Rc2 Ke4 42 Rxc3. 1/2-1/2.

Sax v Short (4) Saint John 1988

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 h3 Bb7 10 d4 Re8 11 Nbd2 Bf8 12 a3 h6 13 Bc2 Nb8 14 b3 Nbd7 15 d5 c6 16 c4 Qc7 17 a4 Rec8 18 Ra4 bxa4 19 bxa4 a5 20 Ba3 Ba6 21 Nh2 g6 22 Nh1 cxd5 23 cxd5 h5 24 Qf3 Be7 25 Bd3 Bxd3 26 Qxd3 Qc3 27 Qxc3 Rxc3 28 Rb1 Nc5 29 Bxc5 Rxc5 30 Ne3 Rac8 31 Rb7 Bf8 32 Nb3 Rc1+ 33 Nxc1 Rxc1+ 34 Kh2 Bh6 35 g3 Nxe4 36 Kg2 Nc3 37 Rd2 Nxa4 38 Rd7 Bf8 39 Ra2 Nc5 40 Rc7 Bh6 41 Rc6 Bxe3 42 fxe3 Re1 43 Rxd6 Rxe3 44 Kf2 Rb3 45 Re2. 1/2-1/2.

Short v Sax (5) Saint John 1988

This followed a game of my second Dr John Nunn. Sax varied first but came off worse. Although I was winning in the final position, a draw was enough to win the match.

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e6 7 f3 b5 8 g4 h6 9 Qd2 Nbd7 10 0-0-0 Bb7 11 Bd3 Ne5 12 Rhe1 Nfd7 13 f4 b4 14 Nd5 Nxd3+ 15 Qxd3 Nc5 16 Qc4 Rc8 17 Qxb4 exd5 18 exd5 Bxd5 19 Nf3 Be6 20 f5 Be7 21 Bxc5 Rxc5 22 fxe6 0-0 23 Qxc5 dxc5 24 Rxd8 Rxd8 25 exf7+ Kxf7 26 c3 Rd6 27 Kc2 Rf6 28 Ne5+ Kg8 29 Re2 Bd6 30 Nc4 Bf4 31 a4 Bg5. 1/2-1/2.

Short v Kavalek Dubai 1986

1 e4 g6 2 d4 Bg7 3 Nc3 d6 4 Be3 Nf6 5 Qd2 Nc6 6 f3 a6 7 0-0-0 e6 8 g4 b5 9 h4 h5 10 gxh5 Nxh5 11 Nge2 Bd7 12 Bh3 b4 13 Nb1 a5 14 Bg5 Qc8 15 c4 Qa6 16 Qd3 a4 17 Nd2 Na5 18 Kb1 c6 19 Bg4 Nf6 20 e5 Nxg4 21 fxg4 d5 22 Qf3 Nxc4 23 Nxc4 Qxc4 24 Rc1 Qa6 25 h5 Rf8 26 Nf4 c5 27 Rxc5 Rc8 28 Rxc8+ Bxc8 29 h6 Bh8 30 Rc1 Bd7 31 Nd3 b3 32 Nc5 bxa2+ 33 Kxa2 Qa7 34 Bf6 g5 35 Bxh8 Rxh8 36 Qf6 Rh7 37 Qxg5 Kf8 38 Nxe6+. 1-0.

Short v Pritchett Dubai 1986

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 a6 5 Bd3 Nf6 6 0-0 Qc7 7 c4 Bc5 8 Nb3 Ba7 9 Nc3 d6 10 Kh1 Nbd7 11 f4 0-0 12 Qe2 b6 13 Bd2 Bb7 14 Rae1 Rad8 15 Rf3 Rfe8 16 Rh3 Bb8 17 Nd4 e5 18 Nf5 d5 19 Nxd5 Bxd5 20 cxd5 exf4 21 d6 Qc5 22 Bxf4 Ne5 23 Rc1 Nxd3 24 Rxc5 Nxf4 25 Qf1 Nxh3 26 Rc1 Bxd6 27 gxh3 Nxe4 28 Nxd6 Rxd6 29 Qxa6 Rg6 30 Rf1 h6 31 a4 Ree6 32 Qd3 Rg5 33 b4 g6 34 h4 Rge5 35 a5 bxa5 36 bxa5 Nc5 37 Qf3 Re7 38 a6 Kh7 39 Qc6 Ne4 40 Qb6 R5e6 41 Rxf7+ Kg8 42 Rxe7 Rxb6 43 a7 Ra6 44 Re8+ Kf7 45 a8Q Rxa8 46 Rxa8 Kf6 47 Kg2 Kf5 48 Rf8+ Kg4 49 Rg8 Kh5 50 Ra8 Kg4 51 Ra6 g5 52 Re6 Nc5 53 Rxh6 gxh4 54 h3+ Kg5 55 Rb6 Nd3 56 Kf3 Kf5 57 Rb5+ Ne5+ 58 Ke3 Kf6 59 Kf4 Ng6+ 60 Kg4 Kg7 61 Kg5. 1-0.

Short v Ionescu Dubai 1986

I was disappointed not to win with White but the 'Hedgehog Sicilian' proved very difficult to break down.

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 a6 5 Bd3 Nf6 6 0-0 d6 7 c4 b6 8 Nc3 Bb7 9 Qe2 g6 10 f4 Bg7 11 f5 Qe7 12 fxe6 fxe6 13 e5 dxe5 14 Nb3 Nbd7 15 Bg5 0-0 16 Be4 Bxe4 17 Nxe4 h6 18 Nxf6+ Nxf6 19 Rxf6 Rxf6 20 Bxf6 Qxf6 21 Rf1 Qh4 22 g3 Qg5 23 c5 bxc5 24 Nxc5 Qe7 25 b4 a5 26 Qe4 Rd8 27 Qxg6 axb4 28 Qxe6+ Qxe6 29 Nxe6 Rd2 30 Rf2 Rd1+ 31 Kg2 Rd3 32 Rb2 Kf7 33 Nc5 Ra3 34 Rf2+ Ke7 35 Rd2 Bf8 36 Nb3 Ke6 37 Kf3 Ra7 38 Rc2 Kd5 39 Ke3 h5 40 Rd2+. 1/2-1/2.

Short v Inkiow Dubai 1986

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 Nc6 6 Bg5 e6 7 Qd2 Be7 8 0-0 0-0 9 Nb3 a6 10 Bxf6 gxf6 11 f4 Kh8 12 f5 Rg8 13 g3 Bf8 14 Bh3 Bd7 15 Nc5 dxc5 16 Qxd7 Nd4 17 fxe6 fxe6 18 Bxe6 Qxd7 19 Bxd7 Rd8 20 Bh3 Bh6+ 21 Kb1 Nf3 22 Bf5 Rge8 23 Rxd8 Rxd8 24 Nd5 Nd2+ 25 Ka1 Nc4 26 Re1 Rd6 27 b3 Ne5 28 Re2 b5 29 c3 a5 30 Kb1 c4 31 Kc2 Rc6 32 Re1 cxb3+ 33 axb3 b4 34 Ra1 bxc3 35 Rxa5 Nf3 36 Ra8+ Kg7 37 Nxc3 Ne1+ 38 Kd1 Rxc3 39 Kxe1 Rxb3 40 Ra7+ Kf8 41 Rxh7 Rb1+ 42 Kf2 Rb2+ 43 Kf3 Bg7 44 Be6 Rb5 45 h4 Rb1 46 h5 Rb6 47 Bd5 f5 48 exf5 Rh6 49 Rxh6 Bxh6 50 f6 Bg5 51 f7 Be7 52 Ke4 Kg7 53 Kf5 Bb4 54 g4 Bc5 55 g5 Bb4 56 h6+ Kh7 57 Ke6. 1-0.

Sznapiak v Short Dubai 1986

With time pressure looming I grabbed a very hot pawn and Sznapiak blundered in the time scramble.

1 e4 e6 2 d4 d5 3 Nd2 Nf6 4 e5 Nfd7 5 c3 c5 6 Bd3 b6 7 Ne2 Ba6 8 Bb1 Nc6 9 Nf3 Be7 10 0-0 g5 11 Be3 h6 12 Re1 Qc7 13 h3 0-0 14 a4 c4 15 Nd2 f6 16 exf6 Nxf6 17 a5 b5 18 b3 Bd6 19 bxc4 bxc4 20 Ng3 Kb8 21 Bc2 Ka8 22 Ba4 Ne7 23 Nh5 Rdf8 24 Nxf6 Rxf6 25 Nf3 Ng6 26 Bc2 Bb5 27 a6 Rb8 28 Bc1 Nf4 29 Ba3 Bxa6 30 Bxd6 Qxd6 31 Ne5 Rff8 32 Ba4 Rfc8

33 Bd7 Rc7 34 Qa4 Rb6 35 Reb1 Rxb1+ 36 Rxb1 Ne2+ 37 Kh1 Nxc3 38 Qb4 Qxb4 39 Rxb4 Bb7 40 Bxe6 Ne2 41 Rxb7 Rxb7. 0-1.

Popovic v Short Dubai 1986

1 e4 e6 2 d4 d5 3 Nd2 c5 4 Ngf3 cxd4 5 exd5 Qxd5 6 Bc4 Qd6 7 0-0 Nf6 8 Nb3 Nc6 9 Nbx4 Nxd4 10 Nxd4 Bd7 11 b3 a6 12 Bb2 Be7 13 Qe2 0-0 14 Rad1 Qc5 15 a4 Rad8 16 Nf3 Bc6 17 Ne5 Bd5 18 Bd3 a5 19 Bd4 Qb4 20 c3 Qa3 21 Bc2 Rc8 22 c4 Bc6 23 Ng4 Rfd8 24 Nxf6+ Bxf6 25 Bxf6 gxf6 26 Qh5 Qb2 27 Qxh7+ Kf8 28 Rd3 Ke7 29 Rxd8 Rxd8 30 h3 Rd2 31 Be4 Qxb3 32 Bxc6 bxc6 33 Qh5 Qb4 34 Qf3 Qxc4 35 Rb1 f5 36 Qe3 Rd7 37 Qg5+ Kd6 38 Qd2+ Qd5. 1/2-1/2.

Short v Garcia Dubai 1986

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Nxe4 6 d4 b5 7 Bb3 d5 8 dxe5 Be6 9 c3 Be7 10 Nbd2 Nc5 11 Bc2 Bg4 12 Re1 Bh5 13 Nf1 Qd7 14 Ng3 Bg6 15 Nd4 Nxd4 16 cxd4 Ne6 17 Be3 c5 18 Nf5 0-0 19 dxc5 Bxc5 20 Bxc5 Nxc5 21 Rc1 Bxf5 22 Bxf5 Ne6 23 Rc3 g6 24 Bg4 Rac8 25 Rh3 Rc4 26 b3 Rc6 27 Qd2 Qe7 28 Qxd5 Rc2 29 Qd6 Qa7 30 Rf3 Rd8 31 Rxf7 Qxf7 32 Bxe6 Rxd6 33 Bxf7+ Kxf7 34 exd6 Rxa2 35 Re7+ Kf6 36 h4 Rd2 37 Rxh7 Rxd6 38 h5 gxh5 39 Rxh5 Kg6 40 Rc5 Rd3 41 Rc6+ Kf5 42 Rxa6 Rxb3 43 g3 b4 44 Rb6 Rb2 45 Kg2 Ke4 46 Rb8 b3 47 g4. 1-0.

Short v Milos Dubai 1986

Although I later employed the 9 . . . nd7 variation as Black I played more actively with 11 . . . Bb7.

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 h3 Nd7 10 d4 Bf6 11 a4 Rb8 12 axb5 axb5 13 d5 Ne7 14 Be3 g6 15 Na3 Bg7 16 Qd3 b4 17 Nc4 bxc3 18 Qxc3 f5 19 Na5 Nf6 20 Bg5 Kh8 21 Nd2 h6 22 Bxf6 Bxf6 23 Bc4 Bd7 24 b4 g5 25 Rab1 Qe8 26 Be2 c6 27 dxc6 Nxc6 28 Nxc6 Bxc6 29 Bf3 Qd7 30 Qb3 g4 31 Be2 gxh3 32 Qxh3 Bg7 33 exf5 Qxf5 34 Qxf5 Rxf5 35 b5

Bb7 36 Nc4 d5 37 Nd6 Rf6 38 Nxb7
Rxb7 39 Red1 Rd6 40 Bf3 Rbd7 41 b6 e4
42 Bxe4. 1-0.

Georgiev v Short Dubai 1986

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5
0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 h3
Nb8 10 d4 Nbd7 11 c4 c5 12 dxe5 Nxe5
13 Nc3 b4 14 Nxe5 dxe5 15 Qxd8 Rxd8
16 Nd5 Nxd5 17 cxd5 a5 18 Be3 a4 19
Bc4 Ba6 20 Bxa6 Rxa6 21 Rec1 Rc8 22
Rc4 a3 23 b3 Ra5 24 Rac1 Rb5 25 f4 f6
26 fxe5 fxe5 27 Rf1 Bd6 28 Rf5 Rb7 29
Kf2 Rf7 30 Ke2 Rxf5 31 exf5 Kf7 32 Kd3
Kf6 33 Ke4 g6 34 fxg6 Kxg6 35 Kd3 Rf8
36 Rg4+ Kf6 37 Rh4 Rg8 38 Rh6+ Rg6
39 g4 Rxh6 40 Bxh6 e4+ 41 Kc4 Ke5 42
h4 Be7 43 h5 Bd6 44 Be3 Kf6 45 g5+ Kf7
46 Kb5 Kf8 47 Bc1 Kf7 48 Be3 Kf8 49
Bc1 Kf7. 1/2-1/2.

Hjartarson v Short Dubai 1986

White overpressed after an equal opening.

1 d4 Nf6 2 c4 e6 3 Nc3 d5 4 Bg5 Be7 5
cxd5 exd5 6 e3 0-0 7 Bd3 Nbd7 8 Nf3
Re8 9 0-0 c6 10 Qc2 Nf8 11 Rae1 Ne4 12
Bxe7 Qxe7 13 Bxe4 dxe4 14 Nd2 f5 15
f3 exf3 16 Nxf3 Be6 17 e4 fxe4 18 Rxe4
h6 19 Rfe1 Rad8 20 Re5 Qf7 21 b4 Nd7
22 Ra5 Bg4 23 Ne5 Nxe5 24 dxe5 b6 25
Ra3 Rd4 26 Qf2 Rf4 27 Qg3 Rxe5 28 h3
Rxe1+ 29 Qxe1 Be6 30 Qe5 Bxh3 31
Ne4 Rf1+ 32 Kh2 Rh1+. 0-1.

Yusupov v Short Dubai 1986

1 d4 e6 2 c4 Nf6 3 Nf3 b6 4 Nc3 Bb7 5 a3
d5 6 cxd5 exd5 7 g3 Be7 8 Qa4+ c6
9 Bg2 0-0 10 0-0 Nbd7 11 Bf4 Nh5 12
Rad1 Nxf4 13 gxf4 Nf6 14 Ne5 Qd6 15
Kh1 Nh5 16 e3 f6 17 Nd3 g5 18 Ne2 Kh8
19 Ng3 Ng7 20 fxg5 fxg5 21 Ne5 a5 22
f4 gxf4 23 exf4 Rad8 24 Qb3 c5 25 dxc5
Qxc5 26 f5 Ba6 27 Rfe1 Nxf5 28 Nxf5
Rxf5 29 Qh3 Rf6 30 Rc1 Qd6 31 Rc6
Qxc6 32 Nxc6 Rxc6 33 Bf1 Bxf1 34 Rxf1
Bf6 35 Qh6. 1-0.

Short v Salov Beograd (1) 1987

Avoiding losing is always uppermost in the mind in the first round of a tournament but here solidity became passivity and I had to play carefully to secure the 1/2pt.

1 Nf3 d5 2 c4 d4 3 e3 Nc6 4 exd4 Nxd4 5
Nxd4 Qxd4 6 Nc3 e5 7 d3 Ne7 8 Qe2
Bd7 9 Be3 Qd6 10 0-0-0 0-0-0 11 g3 Nf5
12 Bg2 Nxe3 13 Qxe3 Qd4 14 Qxd4 exd4
15 Ne4 Be7 16 h4 h6 17 h5 Rhe8
18 Bh3 Bxh3 19 Rxh3 f5 20 Nd2 Bg5 21
f4 Bf6 22 Rh2 Re3 23 Nf1 Re7 24 Rg2
Rde8 25 Kd2 Kd7 26 Nh2 a5 27 Rf1 Re3
28 Nf3 c6 29 Ne1 b5 30 cxb5 cxb5 31
Nc2 R3e6 32 Rff2 Rc6 33 Re2 Rec8 34
Ke1 b4 35 Rd2 Rc5 36 Rge2 Kc6 37 Kf2
Kb5 38 Kf3 Ka4 39 Kf2 b3 40 axb3+
Kxb3 41 Na1+ Kb4. 1/2-1/2.

Beliavsky v Short Beograd (2) 1987

1 d4 Nf6 2 c4 e6 3 Nf3 d5 4 Nc3 Be7 5
Bg5 h6 6 Bh4 0-0 7 e3 Ne4 8 Bxe7 Qxe7
9 Rc1 Nf6 10 Qb3 Rd8 11 Be2 dxc4 12
Qxc4 a6 13 0-0 b5 14 Qb3 Bb7 15 a4 b4
16 a5 Nc6 17 Na2 Rab8 18 Qa4 b3 19
Qxb3 e5 20 dxe5 Nxe5 21 Qa3 Nxf3+
22 Bxf3 Qxa3 23 bxa3 Bxf3 24 gxf3 Rd5
25 Nb4 Rxa5 26 Rxc7 Rxa3 27 Nc6 Ra8
28 Rb1 Ne8 29 Rd7 Rc3 30 Ne7+ Kf8 31
Nd5 Rc6 32 Rbb7 Rg6+ 33 Kf1 Nd6 34
Rbc7 Rb8 35 e4 Rb1+ 36 Ke2 Rb2+
37 Kd3 f5 38 Rd8+ Ne8 39 Re7. 1-0.

Short v Ivanovic Beograd (3) 1987

Although Black had a reasonable opening position he failed to counter White's plan of exchanging Black square bishops and then attacking the weakened Black squares.

1 e4 e5 2 Nf3 Nc6 3 Bb5 g6 4 d4 exd4 5
Bg5 Be7 6 Bf4 a6 7 Ba4 Nf6 8 Qe2 0-0 9
Nbd2 b5 10 Bb3 Na5 11 e5 Nh5 12 Bh6
Ng7 13 Nxd4 Bb7 14 N4f3 d5 15 c3
Nxb3 16 Nxb3 c5 17 0-0 Re8 18 Rfe1
Qc7 19 Rad1 Ne6 20 h4 Rad8 21 Ng5
Qb6 22 Nxe6 Qxe6 23 Bg5 Rc8 24 Bxe7
Qxe7 25 Qg4 Rc7 26 Qf4 Qe6 27 Re3
Qb6 28 h5 Re6 29 Nd2 d4 30 cxd4 cxd4
31 Nb3 Qc6 32 Rg3 Qe4 33 Qxe4 Bxe4
34 Rxd4 Rxe5 35 Re3 Rce7 36 f4. 1-0.

Hjartarson v Short Beograd (4) 1987

Hjartarson is my *bête noire*. On more than one occasion I have spoilt good opening positions against him.

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Be7 5 0-0 b5 6 Bb3 d6 7 c3 Nf6 8 Re1 0-0 9 h3 Nd7 10 d4 Bf6 11 Be3 Na5 12 Bc2 Nc4 13 Bc1 Bb7 14 b3 Ncb6 15 Be3 exd4 16 cxd4 Re8 17 Nbd2 c5 18 Rc1 cxd4 19 Bxd4 Rc8 20 Nf1 Ne5 21 N3h2 g6 22 Qd2 h5 23 f4 Ned7 24 Nf3 Bxd4+ 25 Qxd4 Qf6 26 e5 dxe5 27 fxe5 Qe6 28 N1d2 Qd5 29 Qf4 Qc5+ 30 Kh2 Nd5 31 Qg3 Qb6 32 Ng5 Nf8 33 Nde4 Re7 34 Bb1 Rxc1 35 Rxc1 Qd4 36 Nf3 Qe3 37 Rd1 Kg7 38 Nd6 Qc5 39 Nf5+ Kg8 40 Nxe7+ Qxe7 41 Ng5 h4 42 Qxh4 Ne3 43 Rg1 Qxe5+ 44 Qg3 Qd4 45 Nf3 Qb2 46 Re1 Nd5 47 Be4 Qxa2 48 Ne5 Qd2 49 Qf3 f6 50 Rd1. 1-0.

Short v Popovic Beograd (5) 1987

The ultra sharp Dilworth Variation has scored many quick wins but my opening preparation won the match.

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Nxe4 6 d4 b5 7 Bb3 d5 8 dxe5 Be6 9 c3 Bc5 10 Nbd2 0-0 11 Bc2 Nxf2 12 Rxf2 f6 13 exf6 Bxf2+ 14 Kxf2 Qxf6 15 Nf1 d4 16 Kg1 Ne5 17 cxd4 Nxf3+ 18 gxf3 Rad8 19 Be3 c5 20 Qd3 g6 21 Nd2 Bh3 22 Qe2 cxd4 23 Bh6 d3 24 Bb3+ Kh8 25 Qf2 Rde8 26 Be3 Rd8 27 Ne4 Qe5 28 Bd2 Rc8 29 Re1 Qh5 30 Qd4+. 1-0.

Nikolic v Short Beograd (6) 1987

1 d4 e6 2 c4 f5 3 g3 Nf6 4 Bg2 d5 5 Nh3 Be7 6 0-0 c6 7 Qc2 0-0 8 Nd2 Bd7 9 Nf3 Ne4 10 Ne5 Bf6 11 b3 Qb6 12 Bb2 Bxe5 13 dxe5 Na6 14 Rad1 Nb4 15 Qb1 a5 16 Bd4 Qd8 17 f3 Ng5 18 Nf4 Qe7 19 Qb2 c5 20 Bf2 d4 21 e3 dxe3 22 Bxe3 Nf7 23 a3 Na6 24 Qd2 Bc6 25 Qxa5 Nxe5 26 Qc3 Qf6 27 Bc1 Nd7 28 Qxf6 Rxf6 29 Bb2 e5 30 Nd5 Rf7 31 f4 e4 32 Bh3 Re8 33 Ne3 Ref8 34 Rd6 Nc7 35 Rfd1 Ne8 36 Rxc6 bxc6 37 Bxf5 Nef6 38 Be6 Rb8 39 Be5 Re8 40 Rd6 Kf8 41 Bxf7 Kxf7 42 Rxc6 Nxe5 43 fxe5 Rxe5 44 a4 Nd7 45 a5 Re8 46 a6 Ra8 47 Nd5 Ne5 48 Rb6 e3 49 Nxe3. 1-0.

Short v Kortchnoi Beograd (7) 1987

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 c3 Nf6 5 b4 Bb6 6 d3 a6 7 0-0 0-0 8 Nbd2 d5 9 exd5 Nxd5 10 Qb3 Nf4 11 d4 Be6 12 dxe5 Nxe5 13 Nxe5 Qg5 14 g3 Ne2+ 15 Bxe2 Bxb3 16 Ndf3 Qf6 17 axb3 Rae8 18 Bf4 h6 19 Bc4 g5 20 Ng4 Qxc3 21 Nxb6+ Kg7 22 Nxc5 Qxb4 23 Nhx7 Bd4 24 Rad1 Qc3 25 Rf3 Qb2 26 Bc1 Bxf2+ 27 Kg2 Qa1. 1-0.

Timman v Short Beograd (8) 1987

1 d4 Nf6 2 c4 e6 3 Nf3 d5 4 Nc3 Be7 5 cxd5 exd5 6 Bg5 c6 7 Qc2 g6 8 e4 dxe4 9 Bxf6 Bxf6 10 Qxe4+ Kf8 11 Bc4 Kg7 12 0-0 Re8 13 Qf4 Be6 14 Bxe6 Rxe6 15 Rfe1 Rxe1+ 16 Rxe1 Nd7 17 Ne4 Be7 18 h4 Qb8 19 Ne5 f6 20 Ng5 Nf8 21 h5 gxh5 22 Qf5 Qc8 23 Nd7 Qxd7 24 Qxd7 Nxd7 25 Rxe7+ Kg6 26 Nf3 Rd8 27 Kh2 Nf8 28 Rxb7 Ne6 29 Rxa7 Nxd4 30 Nh4+ Kg5 31 g3 f5 32 f4+ Kf6 33 Rxh7 Ke6 34 Rh6+ Kd5 35 Rxh5 Ke4 36 Rh7 Kd3 37 Rf7 Rd5 38 b4 Kc4 39 a3 Kb3 40 Ra7 Nc2 41 Ra5 Rd2+ 42 Kh3 Nxa3 43 Ra6 Rc2 44 Nxf5 Nb5 45 Ne7 Nd4 46 Rb6 Rc3 47 Kg4 Ka4 48 Rb7 Nc2 49 f5 Nxb4 50 Rxb4+ Kxb4 51 f6 Ra3 52 f7 Ra8 53 Nxc6+ Kc5 54 Ne5 Kd6 55 Ng6. 1-0.

Short v Ljubojevic Beograd (9) 1987

Black survives a pawn down after some opening inaccuracies.

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e5 7 Nf3 h6 8 Bc4 Be7 9 Qe2 0-0 10 0-0 Nc6 11 a4 Na5 12 Ba2 Be6 13 Nd5 Nxd5 14 exd5 Bg4 15 h3 Bxf3 16 Qxf3 Rc8 17 b4 Nc4 18 Bxh6 Bg5 19 Bxg5 Qxg5 20 Qe2 b5 21 axb5 axb5 22 Bb3 e4 23 Rad1 f5 24 f4 Qf6 25 Qe1 Rc7 26 Rf2 Rfc8 27 Re2 Na3 28 Ra1 Ra7 29 Ra2 Rca8 30 Kh2 Qd4 31 c3 Qf6 32 Re3 Qh6 33 Qf2 Qf6 34 Rg3 Ra6 35 Qe1 R8a7 36 Qd1 g6 37 Qe1 Kf7 38 Re3 Ra8 39 Ree2 Rc8 40 Re3 Rca8 41 Qc1 Qd8 42 Re1 Qc7 43 g4 Qc8 44 gxf5 Qxf5 45 Rg2 Rh8 46 Qe3 Rh4 47 Rf1 Nc4 48 Bxc4 bxc4 49 b5 Ra8 50 b6 Rah8 51 Rg3 R4h5 52 Rd1 Rh4 53 Rf1 R4h5 54 Rd1 Rh4 55 b7 Qxf4 56 Qxf4+ Rxf4 57 Rb1

Rb8 58 Rg2 Kg7 59 Rb6 Rf6 60 Re2 Rf4
61 Re3 Rf7 62 Rxe4 Rxb7 63 Rxb7
Rxb7 64 Rxc4 Rb2+ 65 Kg3 Rd2 66 Rd4
Rxd4 67 cxd4 g5 68 h4. 1/2-1/2.

Gligoric v Short Beograd (1) 1987

My best game from Belgrade; I particularly enjoyed the 'bad' French bishop emerging with deadly effect on c6.

1 d4 e6 2 e4 d5 3 Nc3 Bb4 4 e5 c5 5 a3
Bxc3+ 6 bxc3 Ne7 7 a4 Nbc6 8 Nf3 Qa5
9 Qd2 Bd7 10 Bd3 c4 11 Be2 0-0 12 0-0
f6 13 Ba3 Rae8 14 Bd6 Rf7 15 g3 Nf5 16
Bb4 Qc7 17 Rfe1 fxe5 18 dxe5 Nxb4 19
cxb4 Ref8 20 Ng5 Re7 21 Bg4 Be8 22 c3
a5 23 bxa5 Qxa5 24 Qb2 Bc6 25 f4 h6 26
Nf3 d4 27 cxd4 g5 28 fxc5 h5 29 Bxh5
Nxc3 30 hxc3 Bxf3 31 Qa3 Qd5 32 Rad1
Rh7 33 g4 Bxd1 34 Rxd1 Rf3. 0-1.

Short v Marjanovic Beograd (1) 1987

My bad experience here led me to refine White's opening play. The result of this post mortem was used to good effect against Ribli six months later at Subotica.

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5
Nc3 a6 6 f4 Qc7 7 Be2 e6 8 g4 b5 9 g5
Nfd7 10 a3 Nb6 11 f5 e5 12 Nb3 N8d7
13 Be3 Bb7 14 Na5 Na4 15 Nxb7 Nxc3
16 bxc3 Qxb7 17 Qd5 Qxd5 18 exd5 h6
19 gxh6 g6 20 fxg6 Bxh6 21 gxf7+ Kxf7
22 Bxh6 Rxh6 23 Bg4 Nc5 24 0-0-0 Ke7
25 Rde1 Rf8 26 h3 Rf4 27 Rhf1 Rhf6
28 Be2 Rf2 29 Rg1 Rh2 30 Rg7+ Rf7
31 Rxf7+ Kxf7 32 Bg4 Ke7 33 Re3 Kf6
34 Kb2 a5 35 Kc1 Kg5 36 Be2 Kf4 37
Rf3+ Ke4 38 Kd1 Rh1+ 39 Kd2 Kxd5 40
Bxb5 Ne4+ 41 Kd3 Ng5 42 Rf8 Rxh3+
43 Kd2 Ne4+ 44 Kc1 Nxc3 45 Bf1 Rg3
46 Rc8 e4 47 Ba6 Kd4 48 Rc4+ Ke5
49 Kb2 Nd1+ 50 Kc1 Rg1 51 Kd2 d5
52 Rc8 Kd4 53 c3+ Nxc3. 0-1.

Short v Popovic Subotica izt (1) 1987

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5
Nc3 Nc6 6 Bg5 e6 7 Qd2 Be7 8 0-0-0 0-0
9 Nb3 a6 10 Bxf6 gxf6 11 f4 Kh8 12 f5 b5
13 Ne2 exf5 14 exf5 Ne5 15 Nf4 Rg8 16
g3 Bxf5 17 Nd4 Be4 18 Bg2 f5 19 Qe2
Bxg2 20 Qxg2 Bg5 21 Qd5 Qf6 22 Kb1
Rac8 23 Rhe1 Rc4 24 c3 Ng4 25 Re2 Rc5

26 Qb7 Re5 27 Qxa6 Bxf4 28 gxf4 Rxe2
29 Nxe2 Qe6 30 Qxb5 Nf2 31 Rf1 Qe4+
32 Ka1 Rg2 33 Ng3 Qd3 34 a4 Qxb5 35
axb5 Nd3 36 b4. 1-0.

Kavalek v Short Subotica izt (2) 1987

1 d4 e6 2 Nf3 f5 3 g3 Nf6 4 Bg2 d5 5 0-0
Bd6 6 c4 c6 7 b3 Qe7 8 Bb2 b6 9 Ne5
Bb7 10 Nd2 0-0 11 Qc2. 1/2-1/2.

Short v Ernst Subotica izt (3)

Move 20 Rh2 was a prepared novelty that surprised Ernst who defended rather badly.

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5
Nc3 g6 6 Be3 Bg7 7 f3 0-0 8 Qd2 Nc6 9
Bc4 Bd7 10 h4 Ne5 11 Bb3 Rc8 12 0-0-0
Nc4 13 Bxc4 Rxc4 14 h5 Nxh5 15 g4 Nf6
16 Bh6 Nxe4 17 Qe3 Rxc3 18 bxc3 Nf6
19 Bxg7 Kxg7 20 Rh2 Rg8 21 Ne2 Qa5
22 g5 Nh5 23 Qxe7 Bc8 24 Rxh5 gxh5
25 Qf6+ Kf8 26 Qxd6+ Ke8 27 Rd5 Qb6
28 Qe5+ Kf8 29 Nd4 h4 30 a4 a5 31 c4 f6
32 Qf4 Ke7 33 c5 fxg5 34 Qe4+. 1-0.

Sax v Short Subotica izt (4) 1987

Months of analysis and more practical tests have thus far failed to establish the soundness of Sax's knight sacrifice. I did not believe it at the time but after errors by both sides in time pressure Sax finished the game rather nicely.

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5
0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 h3
Bb7 10 d4 Re8 11 a4 h6 12 Nbd2 Bf8 13
Bc2 exd4 14 cxd4 Nb4 15 Bb1 c5 16 d5
Nd7 17 Ra3 c4 18 Nd4 Ne5 19 axb5 Qb6
20 Nxc4 Nxc4 21 Rg3 Bc8 22 Bxh6 axb5
23 Nf3 Ra1 24 Ng5 Rxb1 25 Qxb1 gxh6
26 Ne6+ Kh8 27 Nxf8 Rxf8 28 Qc1 Kh7
29 Qc3 Ne5 30 Qxb4 Bd7 31 Qd2 Nc4 32
Qd1 b4 33 b3 Ne5 34 Kh2 Qxf2 35 Rf1
Qb2 36 Qh5 f6 37 Rf4 Qd2 38 Qxh6+.
1-0.

Short v Smyslov Subotica izt (5) 1987

One of my recent positional victories. Although Black succeeded in righting his

doubled c pawns he could never break my hold on the d file.

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 d6 5 Bxc6+ bxc6 6 d4 f6 7 Be3 Ne7 8 Nc3 Ng6 9 Qe2 a5 10 h4 Ba6 11 Qd2 h5 12 0-0-0 Qc8 13 g3 Rb8 14 dxe5 dxe5 15 Ba7 Ra8 16 Qe3 Qb7 17 Bc5 Rb8 18 b3 Bxc5 19 Qxc5 Qb6 20 Qxb6 cxb6 21 Rd6 Ne7 22 Rhd1 Kf7 23 Ne1 Bc8 24 Ng2 Bg4 25 R1d3 Rhc8 26 Ne3 Bh3 27 Ne2 Rc7 28 f4 exf4 29 Nxf4 Bg4 30 Nxc4 hxg4 31 Kd2 Re8 32 Ne6 Rcc8 33 c4 Ng6 34 Nd8+ Kf8 35 Nxc6 Rxe4 36 h5 Nh8 37 Nd8 Rb8 38 Ne6+ Kg8 39 Rd8+ Rxd8 40 Rxd8+ Kh7 41 Re8 Re5 42 Nf8+ Kh6 43 Rxe5 fxe5 44 Nd7 Nf7 45 Nxb6 Nd6 46 Ke3 Nf5+ 47 Kf2 g6 48 hxg6 Kxg6 49 Nd5 Nd6 50 Nc3 Kf6 51 Ke2 Ke6 52 Kd3 Nf5 53 Ne2 Kd6 54 a3 Kc6 55 Ke4 Nd6+ 56 Kxe5 a4 57 Nd4+ Kd7 58 Kd5 Nf5 59 b4 Nxc3 60 Nc6 Ne2 61 Ne5+ Kc7 62 Nxc3+ 63 Kd4 Nb1 64 Ne3 Nxa3 65 Kc3. 1-0.

Speelman v Short Subotica izt (6) 1987

1 d4 Nf6 2 c4 g6 3 Nc3 Bg7 4 e4 d6 5 f3 0-0 6 Be3 e5 7 d5 Nh5 8 Qd2 Qh4+ 9 Bf2 Qf4 10 Be3 Qh4+ 11 Bf2 Qe7. 1/2-1/2.

Short v Xu Subotica izt (7) 1987

The Worrall Attack 5 Qe2 is inferior to the normal 5 0-0 but my opponent appeared completely unprepared.

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 Qe2 Be7 6 0-0 b5 7 Bb3 d6 8 c3 0-0 9 d4 Bg4 10 Rd1 Qe8 11 h3 Bh5 12 a4 Rb8 13 axb5 axb5 14 d5 Nd8 15 c4 c6 16 Nc3 cxd5 17 cxd5 Nb7 18 Bc2 b4 19 Na4 Nd7 20 g4 Bg6 21 Be3 h5 22 Bd3 hxg4 23 hxg4 Nf6 24 Nd2 Qd7 25 f3 Nh7 26 Bb5 Qd8 27 Nb6 Bg5 28 Nd7 Bxe3+ 29 Qxe3 Qh4 30 Kg2 Nc5 31 Nxb8 Rxb8 32 Be2 Qd8. 1-0.

Alburt v Short Subotica izt (8) 1987

Alburt was ill at Subotica.

1 d4 e6 2 g3 f5 3 Bg2 Nf6 4 Nf3 d5 5 0-0 Bd6 6 c4 c6 7 b3 Qe7 8 Bb2 b6 9 Qc1 Bb7 10 Ba3 Nbd7 11 Bxd6 Qxd6 12 Qa3 Qxa3 13 Nxa3 Ke7 14 Rac1 Ne4 15 Rfd1

Rhc8 16 Ne1 c5 17 dxc5 Ndxc5 18 Nd3 dxc4 19 Nxc4 Nxd3 20 exd3 Nc5 21 Bxb7 Nxb7 22 f4 Nd6 23 Ne5 Rxc1 24 Rxc1 Rc8 25 Rc6 Rxc6 26 Nxc6+ Kd7 27 Nxa7 Kc7 28 a4 Kb7 29 Nb5 Nxb5 30 axb5 Kc7 31 Kf2 Kd6 32 d4 Kd5 33 Ke3 Kd6 34 Kd3 Kd5 35 Ke3. 1/2-1/2.

Short v Rodriguez Subotica izt (9) 1987

My home analysis revealed that, once Black has taken on e4, counterplay is exceedingly hard to come by. The game bore this out.

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 Nc6 6 Bg5 e6 7 Qd2 a6 8 0-0-0 h6 9 Be3 Be7 10 f4 Nxd4 11 Bxd4 b5 12 Be2 b4 13 Na4 Nxe4 14 Qe3 Nf6 15 Bf3 d5 16 Kb1 0-0 17 Nb6 Rb8 18 g4 Bd6 19 g5 hxg5 20 fxg5 Nd7 21 Nxc8 Rxc8 22 g6 Qe7 23 Bg4 Rfe8 24 gxf7+ Qxf7 25 Rdf1 Qg6 26 Rhg1 Bf8 27 Bf5 exf5 28 Rxc6 Rxe3 29 Bxe3 Ne5 30 Rxa6 g6 31 Re6. 1-0.

Hamed v Short Subotica izt (10) 1987

1 d4 e6 2 c4 f5 3 Nf3 Nf6 4 g3 Bb4+ 5 Bd2 Be7 6 Nc3 d5 7 Bg2 0-0 8 0-0 c6 9 e3 Ne4 10 Nxe4 fxe4 11 Ne5 Nd7 12 f4 exf3 13 Nxf3 Nf6 14 Ne5 Bd6 15 a3 Bd7 16 Bb4 Bxb4 17 axb4 dxc4 18 Nxc4 Nd5 19 Qh5 Qe7 20 Be4 g6 21 Qh6 Nxb4 22 Ne5 Be8 23 Rxf8+ Qxf8 24 Qg5 Nd5 25 Ng4 Qg7 26 Nh6+ Kh8 27 Bxd5 cxd5 28 Rf1 a5 29 Rf6 b5 30 Rxe6 Bf7 31 Re7 Rf8 32 Rb7 a4 33 Rxb5 Be6 34 Rb6 Bh3 35 Rb8 Rxb8 36 Nf7+ Qxf7 37 Qe5+ Kg8 38 Qxb8+ Kg7 39 Qe5+ Kh6. 0-1.

Short v Zapata Subotica izt (11) 1987

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 Nc6 5 Nc3 Qc7 6 f4 a6 7 Be2 b5 8 Nxc6 dxc6 9 0-0 Bb7 10 Be3 Rd8 11 Qe1 c5 12 Bf3 Nf6 13 e5 Nd5 14 Rd1 Be7 15 Nxd5 Bxd5 16 Bxd5 Rxd5 17 Rxd5 exd5 18 Qg3 0-0 19 f5 Re8 20 f6 Bf8 21 fxg7 Bxg7 22 e6 Re7 23 Bf4 Qb6 24 Be5 fxe6 25 h4 c4+ 26 Kh1 Qd8 27 h5 Qe8 28 Qg4 h6 29 Rf6 Kh7 30 Rxe6 Qf7 31 Qg6+ Kg8 32 Rxe7 Qxe7 33 Bxg7 Qe1+. 1/2-1/2.

Tal v Short Subotica izt (12) 1987

This game and the win in the following round over Ribli secured my qualification for the quarter-finals of the world championships. Tal's 17 Bd 1 was an interesting novelty and I had to defend carefully after that.

1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 e5 c5 5 a3 Bxc3+ 6 bxc3 Ne7 7 Qg4 0-0 8 Nf3 Nbc6 9 Bd3 f5 10 exf6 Rxf6 11 Bg5 Rf7 12 Bxe7 Rxe7 13 Qh4 g6 14 0-0 c4 15 Be2 Bd7 16 Rfe1 Qf8 17 Bd1 Rae8 18 Ne5 Nxe5 19 Rxe5 Ba4 20 Bf3 Kg7 21 Qg5 Bxc2 22 Rae1 Qf6 23 Qe3 Kf8. 1/2-1/2.

Short v Ribli Subotica izt (13) 1987

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 f4 Qc7 7 Be2 e6 8 g4 b5 9 g5 Nfd7 10 a3 Nb6 11 Bf3 N8d7 12 Qe2 Be7 13 h4 Bb7 14 Bd2 Rc8 15 f5 e5 16 Nb3 Nc4 17 0-0-0 Ndb6 18 f6 Nxb2 19 Kxb2 Na4+ 20 Kc1 gxf6 21 gxf6 Bf8 22 Bg4 Bh6 23 Rh3 Nxc3 24 Rxc3 Bxd2+ 25 Rxd2 Qxc3 26 Bxc8 Bxc8 27 Rxd6 Qg3 28 Kb2 Qxh4 29 Qd1 0-0 30 Rd8 Qxf6 31 Rxc8 Rxc8 32 Qg4+ Kf8 33 Qxc8+ Kg7 34 Nc5 h5 35 Qxa6 Qf2 36 Qd6 h4 37 Qxe5+ Qf6 38 Nd7 Qxe5+ 39 Nxe5 h3 40 Nf3 Kg6. 1-0.

Chernin v Short Subotica izt (14) 1987

A solid draw with Black against one of the strong Soviet contingent in the world championship qualifier.

1 c4 e5 2 Nc3 Nc6 3 g3 g6 4 Bg2 Bg7 5 Rb1 d6 6 b4 a6 7 d3 f5 8 e3 Nf6 9 Nge2 0-0 10 a4 Rb8 11 b5 axb5 12 axb5 Ne7 13 f4 b6 14 0-0 Bb7 15 e4 Nd7 16 Be3 Nc5 17 Qc2 Ra8 18 Ra1 fxe4 19 dxe4 exf4 20 gxf4 Qe8. 1/2-1/2.

Short v Prasad Subotica izt (16) 1987

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Nxe4 6 d4 b5 7 Bb3 d5 8 dxe5 Be6 9 c3 Be7 10 Nbd2 0-0 11 Bc2 f5 12 Nd4 Nxd4 13 cxd4 Nxd2 14 Bxd2 c5 15 dxc5 Bxc5 16 Bb3 Qb6 17 Qf3 Rad8 18 Rac1 b4 19 Rc2 Kh8 20 Rfc1 Rc8 21 Bf4 Rfd8

22 h4 h6 23 h5 a5 24 Kh2 Qb5 25 Rd2 Be3 26 Rxc8 Bxf4+ 27 Qxf4 Rxc8 28 g3 a4 29 Bd1 Rc4 30 Be2 Rxf4 31 Bxb5 Re4 32 Bxa4 Rxe5 33 Bd1 Bf7 34 Bf3 Re7 35 Kg2 Ra7 36 b3 Ra5 37 Kf1 Kg8 38 Ke2 Kf8 39 Ke3 Ke7 40 Kd4 Kd6 41 Rc2 Be6 42 Be2 Bf7 43 f4 Ra7 44 Bb5 Bxh5 45 Rc6+ Ke7 46 Ba6 Bf3 47 Rb6 Be4 48 Ke5 Bb1 49 Kxd5 Bxa2 50 Kc4 Bb1 51 Kxb4 Be4 52 Kc3 Rd7 53 Bc4 Rd6 54 Rxd6 Kxd6 55 Kd4 g5 56 Be2 gxf4 57 gxf4 Bd5 58 b4 Be4 59 b5 Bd5 60 Bh5 Bb7 61 Kc4 Bd5+ 62 Kb4 Bg2 63 Ka5 Kc7 64 Ka6 Bf1 65 Bf3 Bd3 66 Ka5 Be4 67 Bh5 Kb7 68 Bg6 Ka7 69 b6+ Kb7 70 Kb5 Bd3+ 71 Kc5 Be4 72 Bh5 Kb8 73 Be8 Kb7 74 Bg6 Ka6 75 Bxf5 Bxf5 76 Kc6 Be4+ 77 Kc7 h5 78 f5 h4 79 f6 h3 80 b7 Bxb7 81 f7 h2 82 f8Q h1Q 83 Qf6+ Qc6+ 84 Qxc6+ Bxc6 85 Kxc6. 1/2-1/2.

Marjanovic v Short Subotica izt (17) 1987

1 e4 e6 2 d4 d5 3 Nd2 c5 4 exd5 exd5 5 Ngf3 Nc6 6 Bb5 Bd6 7 dxc5 Bxc5 8 0-0 Nge7 9 Nb3 Bd6 10 Nbd4 0-0 11 Be3. 1/2-1/2.

Pinter v Short Rotterdam tt (1) 1988

1 d4 Nf6 2 c4 e6 3 Nf3 d5 4 Nc3 Be7 5 Bg5 h6 6 Bh4 0-0 7 e3 b6 8 Bd3 Nbd7 9 cxd5 Nxd5 10 Nxd5 Bxh4 11 Nxb4 exd5 12 Nf5 Nf6 13 Rc1 g6 14 Ng3 Qe7 15 Qc2 Bd7 16 0-0 c6 17 Rfe1 Rfe8 18 a3 h5 19 h3 h4 20 Nf1 Ne4 21 Nh2 Rac8 22 Nf3 c5 23 Qe2 Bf5 24 Ne5 cxd4 25 Rxc8 Rxc8 26 exd4 Qg5 27 Nf3 Qf4 28 Qe3 Qxe3 29 Rxe3 Rc1+ 30 Re1 Rxe1+ 31 Nxe1 Nd6 32 Bxf5 Nxf5 33 Nc2 f6 34 Kf1 Kf7 35 Ke2 g5 36 Kf3 a5 37 b3 Nd6 38 a4 Ne4 39 Ke3 Ke6 40 Na3 Nd6 41 Nb5. 1/2-1/2.

Short v Kortchnoi Rotterdam tt (2) 1988

1 e4 e6 2 d4 d5 3 Nc3 Nf6 4 Bg5 dxe4 5 Nxe4 Be7 6 Bxf6 Bxf6 7 Nf3 0-0 8 Bc4 Nd7 9 0-0 c5 10 c3 cxd4 11 Nxf6+ Nxf6 12 Nxd4 Qc7 13 Bb3 Bd7. 1/2-1/2.

Tukmakov v Short Rotterdam tt (3) 1988

A truly awful game; I played the opening too casually and was lost by move 30 but Tukmakov, who was also off form, missed win after win.

1 d4 Nf6 2 c4 e6 3 g3 Bb4+ 4 Bd2 Be7 5 Bg2 d5 6 Nf3 0-0 7 0-0 c6 8 Qb3 Nbd7 9 Bg5 b6 10 Rd1 Bb7 11 Nc3 Re8 12 Rac1 dxc4 13 Qxc4 Nd5 14 Bxe7 Qxe7 15 Ne4 e5 16 Qb3 a5 17 Qa3 Nb4 18 dxe5 Nxe5 19 Nxe5 Qxe5 20 Nd6 Re7 21 Nxb7 Rxb7 22 Qb3 Rc7 23 a3 Nd5 24 e4 a4 25 Qd3 Nf6 26 Qd6 Re8 27 f4 Qxd6 28 Rxd6 c5 29 Rxb6 h5 30 e5 Ng4 31 h3 Ne3 32 Be4 g6 33 Kf2 Nf5 34 Rc4 Rd8 35 g4 hxg4 36 hxg4 Nh6 37 Kf3 Rd1 38 Rxa4 Rf1+ 39 Kg3 Rg1+ 40 Kf2 Rxc4 41 Bf3 Rh4 42 Rc4 Nf5 43 b4 Ra7 44 Rb8+ Kg7 45 Ra8 Rd7 46 bxc5 Rh2+ 47 Kg1 Ra2 48 Rc1 Rd3 49 Rf1 Nd4 50 Bg2 Rdd2 51 Bf3 Nxf3+ 52 Rxf3 Rg2+ 53 Kh1 Rh2+ 54 Kg1 Rag2+ 55 Kf1 Rc2 56 Kg1 Rhg2+ 57 Kh1 Rgd2 58 Kg1. 1/2-1/2.

Short v Pinter Rotterdam tt (4) 1988

The fruits of home preparation 24 Qb5 was a theoretical novelty improving on established theory. To date no defence has been found for Black.

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 b5 7 Bb3 0-0 8 c3 d5 9 exd5 Nxd5 10 Nxe5 Nxe5 11 Rxe5 c6 12 d4 Bd6 13 Re1 Qh4 14 g3 Qh3 15 Be3 Bg4 16 Qd3 Rae8 17 Nd2 Re6 18 a4 bxa4 19 Rxa4 f5 20 Qf1 Qh5 21 f4 Rb8 22 Bxd5 cxd5 23 Rxa6 Rbe8 24 Qb5 Qf7 25 h3 Bh5 26 Qxd5 Bxf4 27 Rxe6 Rxe6 28 Nf1 Bxc3 29 Nxc3 f4 30 Qxh5 Rg6 31 Kh2. 1-0.

Short v Makarichev Rotterdam tt (5) 1988

In common with many of the world's leading grand masters occasionally I have problems breaking down the solid Petroff Defence.

1 e4 e5 2 Nf3 Nf6 3 Nxe5 d6 4 Nf3 Nxe4 5 d4 d5 6 Bd3 Bd6 7 0-0 0-0 8 c4 c6 9 Nc3 Nxc3 10 bxc3 Bg4 11 Rb1 dxc4 12 Bxc4 b5 13 Bd3 Nd7 14 Re1 Nb6 15 Bc2

Re8 16 Bg5 Qc7 17 Qd3 g6 18 h3 Bf5 19 Qd1 Rxe1+ 20 Nxe1 Bxc2 21 Nxc2 Re8 22 Ne3 Bh2+ 23 Kh1 Bf4 24 Bxf4. 1/2-1/2.

Kortchnoi v Short Rotterdam tt (6) 1988

1 c4 e6 2 Nc3 d5 3 d4 Nf6 4 Bg5 Be7 5 e3 0-0 6 Rc1 h6 7 Bh4 b6 8 cxd5 Nxd5 9 Nxd5 exd5 10 Bxe7 Qxe7 11 Bd3 Bb7 12 Ne2 c5 13 0-0 c4 14 Bb1 Nc6 15 b3 cxb3 16 Qxb3 Qd6 17 Nf4 Rad8 18 h4 f5 19 h5 Nxd4 20 Qa4 Ne6 21 Nxe6 Qxe6 22 Rc7 Rf7 23 Rxf7 Kxf7 24 Qf4 Kg8 25 Bxf5 Qf6 26 Qc7 Ba6 27 Rd1 Bc4 28 Rd4 Re8 29 Bb1 Qe7 30 Qg3 Qe6 31 Rf4 b5 32 Bg6 Rf8 33 Bh7+ Kxh7 34 Rxf8 Be2 35 Qg6+ Qxg6 36 hxg6+ Kxg6 37 Ra8 Kf5 38 Rxa7 g5 39 a3 h5 40 f3 h4 41 Kf2 Bc4 42 Ra8 Bd3 43 Rf8+ Ke6 44 f4 Ke7 45 Rh8 Kf6 46 Rh5. 1-0.

Velikov v Short Sofia tt (1) 1987

1 Nf3 e6 2 c4 d5 3 d4 Nf6 4 Nc3 Be7 5 Bg5 h6 6 Bh4 0-0 7 e3 b6 8 cxd5 Nxd5 9 Bxe7 Qxe7 10 Nxd5 exd5 11 Rc1 Be6 12 Qa4 a5 13 Ne5 Rc8 14 a3 c5 15 Bb5 Qg5 16 g3 c4 17 0-0 Bh3 18 Rfe1 f6 19 Nf3 Qh5 20 Nd2 Ra7 21 Rc3 Rac7 22 b3 cxb3 23 Rxc7 Rxc7 24 Qxb3 Qf7 25 Be2 Nd7 26 Bf3 Be6 27 Nb1 f5 28 Nc3 Nf6 29 Ne2 Rc6 30 Nf4 Ne4 31 Qb5 Qd7 32 Nxe6 Qxe6 33 Bxe4 fxe4 34 Rb1 Kh7 35 Kg2 Qd6 36 a4 Qe6 37 Rb2 Rc1 38 Rb1 Rxb1 39 Qxb1 Kg8. 1/2-1/2.

Short v Velikov Sofia tt (2) 1987

At his best demolishing the Sicilian with a line opening pawn sacrifice 13 g4.

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 a6 5 Bd3 Bc5 6 Nb3 Ba7 7 Qe2 Nc6 8 Be3 Bxe3 9 Qxe3 Nf6 10 Nc3 d6 11 0-0 0-0 12 f4 Qc7 13 g4 Nxc4 14 Qg3 Nf6 15 Rhg1 Ne8 16 Kb1 Ne7 17 Nd4 Qc5 18 Nf3 f6 19 e5 dxe5 20 fxe5 f5 21 Qh4 Qc7 22 Bc4 h6 23 Qxh6 Qxc4 24 Rxc7+ Nxc7 25 Ng5 Re8 26 Rg1 Qd4 27 Qh7+ Kf8 28 Nxe6+ Nxe6 29 Qh6+. 1-0.

Short v Spassky Montpellier (ct) (1) 1985

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 h3 Nb8 10 d4 Nbd7 11 Nbd2 Bb7 12 Bc2 Re8 13 Nf1 Bf8 14 Ng3 g6 15 a4 c5 16 d5 c4 17 Bg5 h6 18 Be3 Nc5 19 Qd2 h5 20 Ng5 Bg7 21 axb5 axb5 22 Rxa8 Bxa8 23 f4 exf4 24 Bxf4 Qe7 25 Nf3 Bb7 26 Bg5 Qc7 27 Nd4 Nh7 28 Bh6 Be5 29 Qf2 Qe7 30 Nf3 h4 31 Ne2 g5 32 Rf1 f6 33 Nxe5 dxe5 34 g3 Nd3 35 Qb6 Qc5+ 36 Qxc5 Nxc5 37 gxh4 gxh4 38 Kf2 Kf7 39 Be3 Nd7 40 Ng1 Ng5 41 Bxg5 fxe5 42 Nf3 Rg8 43 Ke3 Ke7 44 Rg1 Bc8 45 Nxe4 Nf8 46 Nf3 Kf6 47 Ra1 Rh8 48 Ra8 Ng6 49 Kf2 Nf4 50 Rb8 Rxh3 51 Rxc8 g4 52 Rc6+ Kg7 53 Rc7+ Kf6 54 Rc6+ Kg7 55 Ng5 Rh2+ 56 Kg3 Rg2+ 57 Kh4 Ng6+. 1/2-1/2.

Kortchnoi v Short Montpellier (ct) (2) 1985

1 Nf3 Nf6 2 c4 b6 3 Nc3 Bb7 4 d3 c5 5 e4 d6 6 g3 e6 7 Bg2 Be7 8 0-0 0-0 9 b3 a6 10 Bb2 Re8 11 Qd2 Nc6 12 d4 cxd4 13 Nxd4 Rc8 14 Rfe1 Qc7 15 Nxc6 Bxc6 16 a4 Nd7 17 Ne2 Bb7 18 Nd4 Ne5 19 Bc3 Bf6 20 Rac1 Rcd8 21 a5 Rd7 22 Kh1 Ng6 23 Red1 Ne7 24 axb6 Qxb6 25 Ba1 e5 26 Nc2 Qxb3 27 Ne3 Bg5 28 Bxe5 Bxe3 29 fxe3 Nc8 30 Bf4 Rde7 31 Bxd6 Nxd6 32 Qxd6 g6 33 Rf1 Bxe4 34 Bxe4 Rxe4 35 Qd5 R4e7 36 e4 Qb6 37 c5 Qc7 38 Rf4 Rd8 39 Qc4 Qc6 40 Rcf1 Re6 41 Kg2 Re7 42 h4 Qb5 43 Rc1 Rc8 44 Qd4 Rd7. 1/2-1/2.

Short v Ribli Montpellier (ct) (3) 1985

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e6 7 Qd2 b5 8 f3 Bb7 9 g4 Nc6 10 Nxc6 Bxc6 11 g5 Nd7 12 0-0-0 Qc7 13 h4 Rc8 14 a3 Bb7 15 Bd4 Ne5 16 Qe3 Nc4 17 Bxc4 Qxc4 18 Rd2 e5 19 Ba7 h6 20 Rg1 hxg5 21 hxg5 g6 22 Kb1 Rh3 23 Qb6 Qc7 24 Qf2 Be7 25 Be3 Qc4 26 Qg2 Rh5 27 Rh1 Rxh1+ 28 Qxh1 a5 29 Qh8+ Kd7 30 Qxe5 Qf1+ 31 Nd1 Qxf3 32 Qxb5+ Bc6 33 Qxa5 Bxe4 34 Qa4+ Ke6 35 Qd4 Rc5 36 Nc3 Bf5 37 Bf4 Qf1+ 38 Rd1 Qc4 39 Re1+. 1-0.

Timman v Short Montpellier (ct) (4) 1985

1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 g3 Ba6 5 b3 Bb4+ 6 Bd2 Bxd2+ 7 Qxd2 d5 8 cxd5 exd5 9 Qe3+ Qe7 10 Qxe7+ Kxe7 11 Nc3 Nbd7 12 Bh3 Nf8 13 0-0 Ne6 14 Rfd1 Rhd8 15 Ne5 Bb7 16 Rac1 c6 17 e3 Rac8 18 b4 Nd7 19 Nd3 g6 20 Bg2 Nf6 21 a4 Rc7 22 Rc2 Ba6 23 Ne5 c5 24 dxc5 bxc5 25 Nb5 Bxb5 26 axb5 Kd6 27 Nc6 Rxc6 28 bxc6 cxb4 29 e4 g5 30 c7 Rc8 31 exd5 Nc5 32 Rxc5 Kxc5 33 d6 Kb6 34 Rc1 h5 35 Be4 a5 36 Bf5 Kb7 37 Rc5. 1-0.

Short v Vaganian Montpellier (ct) (5) 1985

1 e4 e6 2 d4 d5 3 e5 c5 4 c3 Nc6 5 Nf3 Nge7 6 Na3 cxd4 7 cxd4 Nf5 8 Nc2 Qb6 9 Bd3 Bb4+ 10 Kf1 Be7 11 g3 Bd7 12 Kg2 Rc8 13 Bxf5 exf5 14 b3 0-0 15 Bg5 Bxg5 16 Nxe5 f4 17 gxf4 Ne7 18 Ne3 Qg6 19 h4 h5 20 Rg1 f6 21 exf6 Rxf6 22 Qf3 Rd6 23 Kh2 Rf8 24 Rg3 Qh6 25 Re1 Ng6 26 Ng2 Bg4 27 Qc3 Rdf6 28 Qc5 Nxf4 29 Nxf4 Rxf4 30 Qxd5+ Kh8 31 f3 Bc8 32 Re4 R4f5 33 Re5 Rf4 34 Kg2 Qa6 35 Ne4 Qxa2+ 36 Nf2 Bg4 37 Rxh5+ Bxh5 38 Qxh5+ Kg8 39 Rxg7+ Kxg7 40 Qg5+. 1/2-1/2.

Tal v Short Montpellier (ct) (6) 1985

1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 Nc3 Bb7 5 e3 Bb4 6 Bd3 0-0 7 0-0 Bxc3 8 bxc3 c5 9 Re1 Ne4 10 Qc2 f5 11 Bb2 Qe8 12 Rad1 d6 13 Nd2 Qg6 14 d5 exd5 15 cxd5 Bxd5 16 f3 Ng5 17 Kh1 Nc6 18 e4 fxe4 19 Nxe4 Nxe4 20 Bxe4 Bxe4 21 Rxe4 Rae8 22 Qb3+ Qf7 23 Qa4 Rxe4 24 Qxe4 Na5 25 Bc1 Re8 26 Qd3 Nc4 27 a4 h6 28 h3 d5 29 Kh2 Rd8 30 f4 Qe6 31 f5 Qe5+ 32 Kg1 Rd6 33 Rf1 Rf6 34 g4 Nd6 35 Bf4 Qe4 36 Qa6 Kh7 37 Qxa7 Nxf5 38 gxf5 Qxf5 39 Rf3 Rg6+ 40 Rg3 Qxf4 41 Rxg6 Qe3+ 42 Kh2 Kxg6 43 Qxb6+ Kh5 44 a5 Qe5+ 45 Kg2 d4 46 cxd4 cxd4 47 Qb7 Qg5+ 48 Kf2 Qe3+ 49 Kg2 Qe2+ 50 Kg3 Qe1+ 51 Kg2. 1/2-1/2.

Short v Yusupov Montpellier (ct) (7) 1985

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6
5 0-0 Nxe4 6 d4 b5 7 Bb3 d5 8 dxe5 Be6
9 Nbd2 Nc5 10 c3 d4 11 Bxe6 Nxe6
12 cxd4 Ncxd4 13 Ne4 Be7 14 Be3 Nf5
15 Qc2 0-0 16 Rad1 Nxe3 17 fxe3 Qc8
18 Nd4 Nxd4 19 exd4 Qe6 20 Ng3 c6
21 Nf5 Rfe8 22 Rd3 Bf8 23 Rh3 g6 24
Nh6+ Bxh6 25 Rxh6 c5 26 dxc5 Qd5 27
Rh3 Rxe5 28 Rhf3 Ra7. 1/2-1/2.

Seirawan v Short Montpellier (ct) (8) 1985

1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 Nc3 Bb7 5
Bg5 h6 6 Bh4 Be7 7 Qc2 c5 8 dxc5 bxc5
9 e3 0-0 10 Be2 d6 11 0-0 Nh5 12 Bxe7
Qxe7 13 Rad1 Nf6 14 Rd2 Nc6 15 Rfd1
Rfd8 16 h3 Rd7 17 a3 Rad8 18 Qa4 d5
19 cxd5 exd5 20 Bb5 Rc7 21 Qf4 Na5 22
Qa4 Nc6 23 Be2 Rcd7 24 Qf4 a6 25 Bf1
Qf8 26 g3 Qe7 27 Bg2 Qe6 28 Kh2 Na5
29 Ne5 Rd6 30 Qa4 Qxe5 31 Qxa5 Rc8
32 Na4 Rdc6 33 Rc2 Qe7 34 Rdc1 c4
35 Rd1 Rd8 36 Rcd2 Rcd6 37 Nc3 Qe6
38 Rd4 R6d7 39 R1d2 g6 40 Na4 Qe7
41 Nc5 Rc7 42 Nxb7 Rxb7 43 Bxd5 Rxd5
44 Rxd5 Nxd5 45 Qxd5 Rc7 46 Qa8+
Kg7 47 Qxa6 c3 48 bxc3 Rxc3 49 a4 Qe4
50 Qb5 Rc8 51 a5 h5 52 Qb2+ Kh7 53
Qf6 Qc4 54 Rd7. 1-0.

Short v Spraggett Montpellier (ct) (9) 1985

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 d6 5 c3
Bd7 6 d4 g6 7 0-0 Bg7 8 Re1 Nge7 9
dxe5 Nxe5 10 Nxe5 Bxe5 11 Bb3 Nc6 12
Nd2 Bg7 13 Nf3 Qe7 14 Bg5 f6 15 Be3
Ne5 16 Nd4 0-0-0 17 f4 Ng4 18 Bd2 c5
19 Nf3 Bc6 20 Bd5 Bxd5 21 exd5 Qd7 22
h3 Nh6 23 c4 Rde8 24 b4 Nf5 25 Qb3
Rxe1+ 26 Rxe1 Re8 27 Rb1 cxb4 28
Qxb4 Re4 29 Qb3 h5 30 Qd3 Qe7 31 g4
hxg4 32 hxg4 Nh6 33 c5 f5 34 gxf5 gxf5
35 c6 b5 36 Kf1 Bf6 37 a4 Ng4 38 axb5
Qh7 39 Kg2 Rd4 40 Qe2 Re4 41 Qd3. 1/2-
1/2.

Nogueiras v Short Montpellier (ct) (10) 1985

1 Nf3 Nf6 2 c4 c5 3 Nc3 e6 4 g3 b6 5 Bg2
Bb7 6 0-0 Be7 7 d4 cxd4 8 Qxd4 d6 9
Rd1 a6 10 b3 Nbd7 11 e4 Qc7 12 Ba3

Nc5 13 e5 dxe5 14 Qxe5 Rc8 15 Qxc7
Rxc7 16 Bc1 Nfe4 17 Nxe4 Bxe4 18 Bf4
Rc8 19 Rd2 Bc6 20 Rad1 f6 21 Be3 Kf7
22 Ne1 Rhe8 23 Bxc6 Rxc6 24 f3 Rec8
25 Kf1 Ke8 26 Nc2 R6c7 27 Nd4 Kf7 28
Ne2 g5 29 Nc3 f5 30 g4 Bf6 31 Bd4 fxg4
32 Bxf6 Kxf6 33 fxg4 Ke7 34 Ke2 Rf8 35
Rd4 Rd7 36 Rxd7+ Nxd7 37 h3 Ne5 38
Rf1 Rd8 39 Rd1 Rf8 40 Rf1. 1/2-1/2.

Short v Sokolov Montpellier (ct) (11) 1985

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 Nc6 5
Nc3 a6 6 Be2 d6 7 Be3 Be7 8 f4 Nf6 9
Qd2 Nxd4 10 Qxd4 b5 11 a4 bxa4 12
Rxa4 0-0 13 0-0 Rb8 14 b3 d5 15 exd5
exd5 16 Qd3 Qc7 17 Bd4 Bc5 18 Kh1
Bxd4 19 Qxd4 Rb6 20 Bd3 Bb7 21 Raa1
Rc6 22 Ne2 Ne4 23 Rae1 Re8 24 Ng3
Rce6 25 Kg1 Nxg3 26 Rxe6 fxe6 27
hxg3 e5 28 fxe5 Qxe5 29 Qxe5 Rxe5 30
Rf4 Bc8 31 Kf2 g5 32 Rf6 Kg7 33 Rc6 Bf5
34 Bxa6 d4 35 Be2 Ra5 36 g4 Be4 37 Rc4
Ra2 38 Rxd4 Bxc2 39 b4 Ba4 40 Ke3 Rb2
41 Bf3 Kf6 42 Rd6+ Ke5 43 Rb6 Rb3+
44 Kd2 Bd7 45 Rb7 Kd6 46 Kc2 Ba4 47
Kc1 Bd7 48 Kd2 h6 49 Kc2 Ba4 50 Kc1
Be8 51 Bd1 Rg3 52 Bf3 h5 53 gxh5 g4
54 Be4 Bxh5 55 b5 Re3 56 Bc6 Be8 57
Bxe8 Rxe8 58 Rg7 Re1+ 59 Kd2 Rb1 60
b6 Ke5 61 b7 Kf4 62 Kc2 Rb6 63 Rc7 Rb5
64 Rd7 Rb6 65 Rc7 Rb5 66 g3+ Kxg3 67
Rc3+ Kf2 68 Rb3 Rxb7 69 Rxb7 g3 70
Rf7+ Ke2 71 Rg7 Kf2 72 Kd2 g2 73 Rf7+
Kg3 74 Rg7+ Kf2 75 Rxg2+. 1/2-1/2.

Smyslov v Short Montpellier (ct) (12) 1985

1 Nf3 Nf6 2 c4 c5 3 Nc3 e6 4 g3 b6 5 Bg2
Bb7 6 0-0 Be7 7 d4 cxd4 8 Qxd4 d6 9
Bg5 a6 10 Bxf6 Bxf6 11 Qd3 Ra7 12
Rad1 Be7 13 Ne4 0-0 14 Rd2 Qc7 15
Neg5 g6 16 h4 Nd7 17 b3 Nf6 18 Nd4
Bxg2 19 Kxg2 Qb7+ 20 f3 d5 21 cxd5
Qxd5 22 e4 Qa8 23 Rc2 Rd7 24 Qc3 Bc5
25 Ne2 Qd8 26 b4 Bd4 27 Nxd4 Rxd4 28
Rff2 Rd3 29 Qb2 h6 30 Nh3 Nh5 31 Qe5
Qd4 32 Qxd4 Rxd4 33 a3 Rd3. 1/2-1/2.

Short v Chernin Montpellier (ct) (13) 1985

1 e4 e6 2 d4 d5 3 Nc3 Nf6 4 e5 Nfd7 5 f4
c5 6 Nf3 Nc6 7 Be3 cxd4 8 Nxd4 Bc5 9
Qd2 Bxd4 10 Bxd4 Nxd4 11 Qxd4 Qb6

12 Nb5 Qxd4 13 Nxd4 Ke7 14 g3 Nb8 15 Kd2 Bd7 16 Bd3 Nc6 17 Nf3 h6 18 h4 h5 19 a3 Rac8 20 Rhe1 Na5 21 b3 g6 22 Nd4 Rc7 23 a4 a6 24 c3 Rhc8 25 Rec1 Be8 26 Be2 Bd7 27 Ra3 Be8 28 Bd3 Bd7 29 Ne2 Be8 30 Kc2 d4 31 c4 Nc6 32 a5 f6 33 exf6+ Kxf6 34 Kd2 Rd8 35 Re1 Re7 36 Raa1 e5 37 Be4 Bf7 38 Bxc6. 1/2-1/2.

Believsky v Short Montpellier (ct) (14) 1985

1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 Nc3 Bb7 5 a3 d5 6 cxd5 exd5 7 g3 Be7 8 Qa4+ c6 9 Bg2 0-0 10 0-0 Nbd7 11 Bf4 Re8 12 Rad1 Nh5 13 Bc1 Qc7 14 e4 dxe4 15 Nxe4 Ndf6 16 Ne5 Nd5 17 Qc4 Bd6 18 f4 Nhf6 19 Nxf6+ Nxf6 20 Rf2 b5 21 Qc2 c5 22 Bxb7 Qxb7 23 dxc5 Bxe5 24 fxe5 Ng4 25 Re2 Nxe5 26 Bf4 Nf3+ 27 Kf2 Nxe2 28 c6 Rxe2+ 29 Kxe2 Re8+ 30 Kd2 Qc8 31 Kc1 Ng4 32 c7 h6 33 Qc6 Kh7 34 Qd7. 1-0.

Short v Portisch Montpellier (ct) (15) 1985

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e5 7 Nf3 Be7 8 Bc4 Be6 9 Bxe6 fxe6 10 Ng5 Qd7 11 Qf3 d5 12 exd5 exd5 13 0-0-0 d4 14 Nce4 0-0 15 Bd2 Nxe4 16 Qb3+ Kh8 17 Nxe4 Qc6 18 f3 Nd7 19 Kb1 b5 20 h4 a5 21 Qd3 Qc4 22 Bg5 Nf6 23 Rhe1 Rac8 24 c3 dxc3 25 Nxc3 Qe6 26 Qxb5 Rc5 27 Qb3 Qf5+ 28 Ne4 Rfc8 29 g4 Qg6 30 Bxf6. 1-0.

Short v Hennigan Swansea ch-GB (1) 1987

1 e4 Nf6 2 e5 Nd5 3 d4 d6 4 Nf3 g6 5 Bc4 Nb6 6 Bb3 Bg7 7 a4 a5 8 0-0 0-0 9 h3 Nc6 10 Qe2 dxe5 11 dxe5 Nd4 12 Nxd4 Qxd4 13 Re1 e6 14 Nd2 Bd7 15 c3 Qc5 16 Nf3 Bc6 17 Be3 Qe7 18 Bg5 Qc5 19 Nd4 Bd5 20 Bxd5 Qxd5 21 f4 Qc4 22 Qxc4 Nxc4 23 b3 Nb6 24 c4 Rfc8 25 Rad1 Bf8 26 Nb5 Bc5+ 27 Kf1 c6 28 Nd6 Rc7 29 Rd3 Nd7 30 Ne4 Kf8 31 Red1. 1-0.

Conquest v Short Swansea ch-GB (2) 1987

1 d4 Nf6 2 c4 e6 3 g3 Bb4+ 4 Bd2 Be7 5 Bg2 d5 6 Nf3 0-0 7 0-0 c6 8 Qc2 Nbd7 9 cxd5 exd5 10 Nc3 Re8 11 Rab1 g6 12 Bg5 Nf8 13 Rbc1 Bf5 14 Qb3 Qb6 15 Nd2 Ne6 16 Bxf6 Bxf6 17 e3 Nc7 18 a3 Qxb3 19 Nxb3 b6 20 Nd2 Rac8 21 b4 Red8 22 Rfd1 Kg7 23 Nb3 Be7 24 Bf1 h5 25 Be2 Ne8 26 Ba6 Rc7 27 Ne2 g5 28 Bd3 Bxd3 29 Rxd3 Nd6 30 Nd2 b5 31 Nb3 Nc4 32 Nc5 a5 33 f3 axb4 34 axb4 Bxc5 35 bxc5 Re8 36 Kf2 Ra7 37 Rc2 Ra1 38 Nc1 f5 39 h4 gxh4 40 gxh4 Kf6 41 Rb3 Rg8 42 Rcc3 Rga8 43 Kg3 Nxe3 44 Rxe3 Rxc1 45 Re5 Rh1 46 Rbe3 Rg8+ 47 Kf2 Rh2+ 48 Kf1 Rxh4 49 Re6+ Kg5 50 Rxc6 Rxd4 51 Rb6 h4 52 Rxb5 h3 53 Ke2 Kf4. 0-1.

Short v Gallagher Swansea ch-GB (3) 1987

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 f4 e5 7 Nf3 Nbd7 8 a4 Be7 9 Bd3 0-0 10 0-0 Nc5 11 Kh1 Qc7 12 Qe1 exf4 13 Bxf4 Be6 14 Nd4 Qb6 15 Be3 Ng4 16 Bg1 Ne5 17 Nf5 Bxf5 18 Nd5 Qd8 19 exf5 Bf6 20 Be2 Ned7 21 Nxf6+ Nxf6 22 Bf3 Qc7 23 Qc3 Rac8 24 Bd4 Nce4 25 Qxc7 Rxc7 26 Rfe1 d5 27 c3 Nd2 28 Bd1 Re8 29 Rxe8+ Nxe8 30 Bc2 Re7 31 Kg1 Nf6 32 h3 h6 33 b4 Nc4 34 Bd3 Nb2 35 Bf1 Nh5 36 Ra2 Nc4 37 g4 Ng3 38 Bd3 Ne5 39 Kg2 Nxd3 40 Kxg3 Re4 41 Bb6 Rc4 42 Ra3 h5 43 b5. 1/2-1/2.

Bellin v Short Swansea ch-GB (4) 1987

1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 e5 c5 5 a3 Bxc3+ 6 bxc3 Ne7 7 Qg4 Qc7 8 Bd3 c4 9 Be2 Nf5 10 Nf3 Bd7 11 Nh4 Rg8 12 Nxf5 exf5 13 Qh3 h6 14 Qg3 Qc6 15 Bh5 Qe6 16 Rb1 b6 17 a4 Bxa4 18 Rb2 Bd7 19 0-0 Na6 20 Bd2 Nc7 21 Rfb1 0-0-0 22 f4 Kb7 23 h4 Bc6 24 Qe1 f6 25 Qc1 fxe5 26 dxe5 g5 27 fxg5 Qxe5 28 Qe1 Qxe1+ 29 Rxe1 hxg5 30 Bxg5 Rd7 31 Rf1 Nb5 32 Rxf5 Nxc3 33 Bf7 Rg7 34 Be6 Rd6 35 Bf6 Ne2+ 36 Kh2 Rg6 37 h5 Rh6 38 Bg7 Rhxe6 39 g4 d4 40 g5 c3 41 Ra2 Re4 42 Rf3 Rh4+ 43 Rh3 Rg4. 0-1.

Short v Wells Swansea ch-GB (5) 1987

1 e4 c6 2 d4 d5 3 Nd2 dxe4 4 Nxe4 Nd7
5 Bc4 Ngf6 6 Ng5 e6 7 Qe2 Nb6 8 Bb3
h6 9 N5f3 a5 10 a4 c5 11 Bf4 Nfd5 12
Be5 c4 13 Bxc4 Bb4+ 14 Kf1 Nxc4 15
Qxc4 b6 16 Qb5+ Kf8 17 Qd3 Ba6 18 c4
Rc8 19 b3 Be7 20 Ne2 Nb4 21 Qd2 Bb7
22 Rd1 Be4 23 Qe3 Bc2 24 Rd2 f6 25 Nf4
Bf5 26 g4 fxe5 27 Nxe5 g5 28 Nh5 Nd5
29 Qf3 Nf6 30 gxf5 g4 31 Ng6+. 1-0.

Adams v Short Swansea ch-GB (6) 1987

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5
0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 h3
Nd7 10 d4 Bf6 11 a4 Bb7 12 Na3 exd4
13 cxd4 Re8 14 Qd2 Re7 15 Bc2 Qe8 16
b3 bxa4 17 bxa4 a5 18 Bb1 Nc5 19 e5
dxe5 20 Qc2 e4 21 Bg5 Bxg5 22 Nxc5
Nd3 23 Rxe4 Rxe4 24 Qxd3 Re1+ 25
Kh2 g6 26 Ba2 Re7 27 Re1 Nd8 28 Rb1
Qc6 29 d5 Qd6+ 30 Kg1 Qf4 31 h4 Qxh4
32 Qd2 Ba6 33 Nb5 Bxb5 34 Rxb5 Qxa4
35 Rb3 Ra6 36 Rb8 Rd6 37 Ra8 Qb4 38
Qxb4 axb4 39 f3 Kg7 40 Ne4 b3 41 Bxb3
Rb6 42 Ba4 Nb7 43 Bc6 Nd6. 0-1.

Short v Mestel Swansea ch-GB (7) 1987

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5
Nc3 g6 6 Be3 Nc6 7 f3 Bg7 8 Qd2 Bd7 9
g4 Rc8 10 0-0-0 Ne5 11 h4 h5 12 g5 Nh7
13 f4 Ng4 14 Bh3 Qa5 15 Rhe1 0-0 16
Nb3 Qa6 17 Bd4 Bxd4 18 Qxd4 b5 19
Kb1 Rfe8 20 Nd5 Rc4 21 Qd2 Nf8 22 f5
Ne5 23 Nd4 Bc6 24 Nc7 Qb6 25 Nxe8
Bxe8 26 Bg2 Rc7 27 Nf3 Nfd7 28 f6 exf6
29 gxf6 Nc4 30 Qf4 b4 31 Nd4 a5 32 Bh3
Nc5 33 Qh6 Ne6 34 Rg1 Na3+ 35 bxa3
bxa3+ 36 Nb3 a4 37 Rxc6+ fxc6
38 Bxe6+ Rf7 39 Qg7+. 1-0.

Hodgson v Short Swansea ch-GB (8) 1987

1 f4 Nf6 2 Nf3 d5 3 b3 g6 4 Bb2 Bg7 5 e3
0-0 6 Be2 c5 7 0-0 b6 8 Qe1 Nc6 9 Ne5
Bb7 10 Bf3 Rc8 11 d3 e6 12 Nd2 Nb4 13
Bd1 Nd7 14 Ndf3 f6 15 Nxd7 Qxd7 16
h4 Nc6 17 Qg3 Ne7 18 Qh3 Nf5 19 Bc1
h5 20 Be2 Nh6 21 Bd2 Ng4 22 Rad1
Rce8 23 Rde1 Bc6 24 Bd1 e5 25 fxe5

Nxe5 26 Qxd7 Nxd7 27 Nh2 f5 28 Nf3
Re7 29 Ng5 Be5 30 Rf3 Nf6 31 Ref1 Kg7
32 d4 Bd6 33 Bc3 Rfe8 34 Re1 cxd4 35
Bxd4 Be5 36 Bxe5 Rxe5 37 Rf4 Rxe3 38
Rxe3 Rxe3 39 Kf2 Rc3 40 Rf3 Ng4+ 41
Ke2 d4 42 Rf4 Kf6 43 Rxd4 Ke5 44 Rd8
Bxg2 45 Kd2 Rc6 46 Rd3 Nf2 47 Re3+
Ne4+ 48 Nxe4 Bxe4 49 Rg3 Rd6+ 50
Ke1 Kf4 51 Rg1 Bf3 52 Bxf3 Kxf3 53 c4
Re6+ 54 Kd2 f4 55 b4 Kf2 56 Rg5 f3 57
c5 bxc5 58 bxc5 Kf1 59 Rd5 f2 60 Rd6
Re2+ 61 Kd1 Re5 62 c6 g5. 0-1.

Short v Speelman Swansea ch-GB (9) 1987

1 e4 g6 2 d4 d6 3 Nc3 Bg7 4 Be3 a6 5 a4
Nf6 6 h3 b6 7 Nf3 0-0 8 Bc4 Nc6 9 e5
Ne8 10 Bf4 Na5 11 Ba2 c5 12 dxc5 bxc5
13 0-0 Rb8 14 exd6 Nxd6 15 Nd5 e6 16
Bxd6. 1-0.

Short v Pritchett Swansea ch-GB (1) 1987

A very interesting exchange sacrifice. I
could not work up any attack without my
white squared bishop. Black played very
accurately.

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5
Nc3 Nc6 6 Bg5 e6 7 Qd2 Be7 8 0-0-0
Nxd4 9 Qxd4 0-0 10 f4 Qa5 11 Bc4 Bd7
12 e5 dxe5 13 fxe5 Bc6 14 Bd2 Nd7 15
Nd5 Qd8 16 Nxe7+ Qxe7 17 Rhe1 Rfd8
18 Qg4 Nf8 19 Bd3 Rxd3 20 cxd3 Qc5+
21 Kb1 Qd5 22 Qe4 Qd7 23 Qe2 Ng6 24
g3 Ne7 25 Bb4 Nf5 26 Bc3 a5 27 Qd2.
1/2-1/2.

Plaskett v Short Swansea ch-GB (1) 1987

1 Nf3 Nf6 2 d3 g6 3 g3 Bg7 4 Bg2 0-0 5
0-0 c5 6 Nbd2 Nc6 7 c3 e5 8 a3 a5 9 a4
d5 10 e4 d4 11 Nc4 Re8 12 cxd4 cxd4 13
Bd2 Rb8 14 Qb3 Be6 15 Ng5 Bxc4 16
Qxc4 Re7 17 Rac1 h6 18 Nf3 Kh7 19 Qb3
Bf8 20 Rc4 Rc7 21 Rfc1 Bd6 22 Bh3 Kg7
23 Ne1 Nh7 24 Bg2 Nf8 25 Bh3 Nh7 26
Bg2 Nf8 27 Nc2 Ne6 28 Na3 Bb4 29 Qc2
Re7 30 Nb5 Qb6 31 f4 exf4 32 gxf4 g5
33 fxc5 hxc5 34 Bxb4 Nxb4 35 Qd2 Rh8
36 Rc5 Nxc5 37 Qxc5+ Qg6 38 Qxe7
Ncx3 39 Nxd4 Nxc1 40 Nf5+ Kh7
41 Qh4+ Kg8 42 Qd8+ Kh7. 1/2-1/2.

Ljubojevic v Short Amsterdam (1) 1988

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 d4 Bg4 10 d5 Na5 11 Bc2 c6 12 h3 Bc8 13 dxc6 Qc7 14 a4 Qxc6 15 Na3 Nc4 16 Bd3 Nxa3 17 Rxa3 Be6 18 Qe2 bxa4 19 Bc2 Rfc8 20 Rxa4 h6 21 Bd2 Qb5 22 b3 Qxe2 23 Rxe2 a5 24 Re1 Bd8 25 Nh2 d5 26 exd5 Nxd5 27 c4 Nb6 28 Rxa5 Rxa5 29 Bxa5 Nxc4 30 Bxd8 Na3 31 Ba5. 1/2-1/2.

Karpov v Short Amsterdam (2) 1988

1 d4 Nf6 2 Nf3 e6 3 c4 b6 4 g3 Ba6 5 b3 Bb4+ 6 Bd2 Bxd2+ 7 Qxd2 0-0 8 Bg2 c6 9 0-0 d5 10 Qb4 Ne4 11 Rc1 Nd7 12 Qa3 Bb7 13 cxd5 exd5 14 Nc3 f5 15 e3 Qf6 16 Rc2 a5 17 Rd1 Rac8 18 Ne2 g5 19 Nc1 g4 20 Nh4 c5 21 Ne2 cxd4 22 Rxc8 Bxc8 23 Rxd4 Bb7 24 Qc1 Rc8 25 Qd1 Ne5 26 Nf4 Kh8 27 h3 Nc3 28 Qd2 gxh3 29 Nxh3 Ne4 30 Qd1 Nc6 31 Rxd5 Nc3 32 Rd6 Qe5 33 Qd3 Ne2+ 34 Kh2 Rg8 35 Nf4 Nxf4 36 exf4 Qc5 37 Bxc6 Bxc6 38 Rxc6. 1-0.

Short v Timman Amsterdam (3) 1988

Timman surprised me with an attempted improvement over a variation that went out in the 1950s but I refuted it over the board.

1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 e5 c5 5 a3 Bxc3+ 6 bxc3 Ne7 7 Qg4 cxd4 8 Qxg7 Rg8 9 Qxh7 Qa5 10 Rb1 Nbc6 11 Nf3 Bd7 12 Rxb7 Qxc3+ 13 Kd1 Na5 14 Rb4 Rc8 15 Ng5 Rf8 16 Bd3 Qc7 17 Re1 Nc4 18 Qg7 Nf5 19 Qf6 a5 20 Rxc4 dxc4 21 Bxf5 Qd8 22 Qg7 Qe7 23 Ne4 exf5 24 Nd6+ Kd8 25 Bg5 f6 26 Nb7+. 1-0.

Short v Ljubojevic Amsterdam (4) 1988

Although the double piece sacrifice is quite spectacular it was not so difficult to realise the Black king would be doomed on h2.

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 Nc6 6 Bg5 e6 7 Qd2 a6 8 0-0-0 h6 9 Be3 Bd7 10 f4 b5 11 Bd3 Be7 12 Kb1 b4 13 Nce2 0-0 14 h3 Qc7 15 g4 Qb7 16 Ng3 Nxd4 17 Bxd4 Bc6 18 Rhe1 Rfe8 19

g5 hxg5 20 fxg5 Nd7 21 Bxg7 Kxg7 22 Nh5+ Kg6 23 e5+ Kxh5 24 Qf4 Bxg5 25 Qxf7+ Kh4 26 Qh7+ Kg3 27 Qh5 Kh2 28 Qxg5 Rg8 29 Rd2+ Bg2 30 Qf4+ Rg3 31 Be4 Qxe4 32 Qxe4. 1-0.

Timman v Short Amsterdam (5) 1988

Timman short circuited in this variation like Hjartarson above.

1 c4 e6 2 Nc3 d5 3 d4 Nf6 4 cxd5 exd5 5 Bg5 Be7 6 e3 0-0 7 Qc2 c6 8 Bd3 Nbd7 9 Nf3 Re8 10 0-0 Nf8 11 Rae1 Ne4 12 Bxe7 Qxe7 13 Bxe4 dxe4 14 Nd2 f5 15 f3 exf3 16 Nxf3 Be6 17 e4 fxe4 18 Rxe4 h6 19 Rfe1 Rad8 20 R1e3 Qf7 21 Ne5 Qf5 22 Rg3 Rxd4 23 Ng4 Kh8 24 Nxh6 gxh6 25 Qc1 Qf6 26 Ree3 Rf4 27 Ne2 Rf5 28 Ref3 Bd7 29 Nf4 Qd4+ 30 Kf1 Kh7 31 Rh3 Rc5. 0-1.

Short v Karpov Amsterdam (6) 1988

1 e4 c6 2 d4 d5 3 Nd2 dxe4 4 Nxe4 Nd7 5 Nf3 Ngf6 6 Nxf6+ Nxf6 7 c3 Bg4 8 h3 Bxf3 9 Qxf3 Qd5 10 Be2e6 11 0-0. 1/2-1/2.

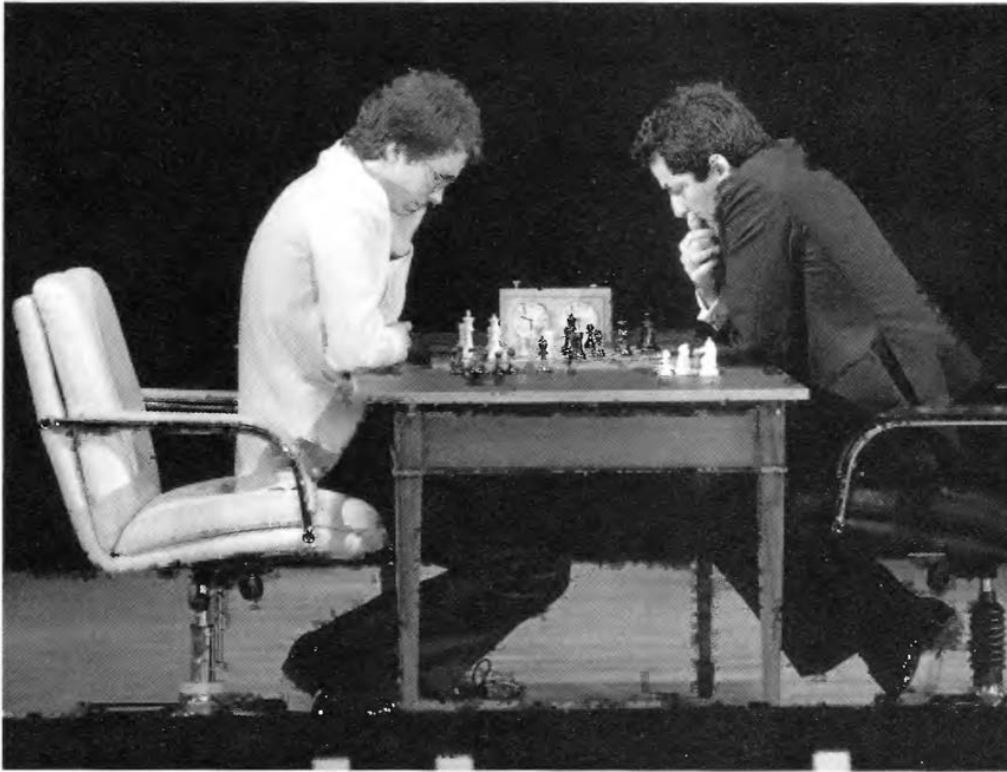
NIGEL SHORT'S CAREER HIGHLIGHTS

1974	1st	Merseyside Under-9	1979	Draw	Simul v Soviet IGM Spassky
	= 4th	England Under-10		1st	Rochdale Open
	1st	London Under-10		= 1st	Geneva Open
1975	Draw	Simul v Hungarian IGM Portisch		= 1st	World Under-17
	1st	London Chess Club Invitation		= 2nd	National Bank of Dubai Open (London)
	= 3rd	Southern Counties Under-14		= 1st	British Championship
	= 2nd	British Under-11		= 6th	Benedictine International (Manchester)
1975/76	1st	London Under-14		= 4th	British Lightning
1976	Won	Simul v Soviet IGM Korchnoi		4th	Cutty Sark Grand Prix
1977	2nd	British Championship Zonal	1979/80	= 7th	Premier – ICL Hastings
	4th	Bolton Open	1980	= 5th	Blackpool Open
	1st	Rochdale Open		14th	Phillips & Drew Kings (London)
	2nd	Invitation, Sale, Cheshire		12th	Hamburg Open
	= 2nd	Charlton Open		2nd	World Junior
	3rd	Manchester Open		1st	British Lightning
	= 9th	World Under-17, Cagnes-sur-Mer	1981	= 3rd	Blackpool Open
1978	Won	Simul v Soviet IGM Petrosian		1st	BBC Master Game
	1st	London Under-21			
	= 2nd	Jersey Open			
	1st	Rochdale Open			
	= 9th	National Bank of Dubai Open (London)			
	10th	British Championship			
	1st	British Lightning Championship			
	1st	Goodyear Open			
	1st	Cutty Sark Petit Prix			
1978/79	= 2nd	World Under-17			

As well as the successes mentioned above, Nigel was also gaining a great deal of experience from simuls against Soviet International Grand Masters Vaganian (1975), Smyslov (1975) and Karpov (1977).

He travelled widely, even as a child, and played in Open sections at Jersey (1975), Dublin and Charlton (1976), Jersey, Roch-

dale and Wolverhampton (1978), Aaronson Masters, London (1978 and 1979), BBC Television's Master Game (1976) and played on the top board for England, who won the tournament, in the World Under-16 Team Tournament in Viborg, dropping only a half point in seven games.



My opponent is Gary Kasparov in the London Docklands Speed Chess

1982	1st	Grand Master tournament, Ohra, Amsterdam	1987	= 1st	Wijk Aan Zee
1983	2nd	Grand Master tournament		= 1st	With Speelman and Sax, Subotica Interzonal
1984	1st	Grand Master tournament, Baku			Qualified for last 16 of World Championship
	1st	Achieve Grand Master title, Esjberg		1st	British Championships, Swansea, with undefeated 9½ out of 11
	1st	British Championships, Brighton – youngest ever	1988	1st	Hastings
1985		Played for England in Saloniki Olympiad and won silver medal			Defeated Sax of Hungary 3½-1½, St John, to qualify for last eight of World Championship
	4th	Defeated US champion Lev Alburt 7-1 in US v UK challenge match			Moved to number 3 in world rankings
		Interzonal (World Championship qualifier), Biel, becoming first British player to qualify for Candidates tournament			(Lost to Speelman so failed to qualify for semi-final of World Championships)
		Played in Candidates tournament, Montpellier	1989	1st	Hastings
1986	1st	Wijk Aan Zee			Defeated Anatoly Karpov, Linares
		Played for England at Dubai Olympiad. England won silver medal and Short won gold for best performance on the third board			Maintained third place in world rankings
		Beat Gary Kasparov at Brussels Ohra			

GLOSSARY

Backward pawn A pawn standing on an open file not so far advanced as a pawn or pawns on an adjacent file or files. A backward pawn, therefore, cannot be defended by another pawn.

Blindfold chess Chess played without sight of the board or pieces – usually by a strong player against one or more weaker players. The player is not necessarily blindfold but usually sits with his back to the board and is told the opponent's moves by an independent third party.

Blockade The blocking of a pawn or pawns by a piece or pieces.

Blunder A gross error. A move so bad that it can inflict serious harm on the player who made it. Usually, though, the opponent must exploit the blunder to make its effects so damaging.

Book A word used to imply orthodoxy, accepted best play/analysis or that written in authoritative books. (Book move, book player, book draw, book win, etc).

Candidate move A move that can sensibly be considered in a given position. (Not merely a move that can be played – it has to be a plausible move.)

Centre Squares d4, d5, e4 and e5, the four squares in the very centre of the board.

Check When the king is directly attacked. The game is lost unless the king can be moved out of check, another piece can be placed between the king and the attacking piece, or the attacking piece can be captured.

Checkmate If the king is in check and has no legal move with which he can get out of check, he is checkmated and the game is lost.

Endgame The final stage of the game when there are usually only a number of pieces/pawns and both kings left on the board.

Flanks The knights' and rooks' files. Also called the wings.

Gambit Usually associated with an opening – when a pawn or a piece is sacrificed to achieve a specific objective such as control of the centre, or to gain tempo or development.

Isolated pawn (Also known as isolani.) A pawn which is not supported by another pawn or pawns on adjacent files.

Middlegame The stage of the game between the opening and the endgame. The most tactical part of the game where each player's imagination and style are best realised.

Minority attack An advance by a small number of pawns against a greater number.

Open file Any file without a pawn on any of its squares.

Opening The initial stage of a chess game, invariably covered by a great deal of theory in chess books.

Opposition Applies to certain positions of the kings in relation to one another.

Overloading Giving a piece more duties (usually in defence) than it can cope with.

Passed pawn A pawn which has no enemy pawns on its own or adjacent files to impede its progress. If connected (ie has one or more pawns from its own side on adjacent files) can become a very strong attacking force.

Promotion When a pawn reaches the eighth rank it must be promoted to either a queen, rook, knight or bishop.

Prophylaxis The art of setting up a defence before an attack is actually launched.

Queening square The square on the eighth rank on which a pawn may be promoted – usually to the queen. It can be promoted to a rook, a knight or a bishop.

Sacrifice (Sometimes abbreviated to sac.) To give up space, time or – usually – material deliberately to gain a permanent advantage.

Simul Abbreviation of simultaneous display, when a stronger player takes on several weaker players at the same time.

Swindle A combination played by a player who has a 'lost' game – usually involving a trap which the opponent could avoid but doesn't – and the 'lost' game is saved.

Tempo Time; a move. To be ahead in tempo (tempi) is to have one or more moves in hand over one's opponent.

Text A word used to imply orthodoxy. Also see book.

Trap A situation where a superficially tempting move is left available for an unwary opponent. If he takes the bait it usually results in an advantage, even a win, for the player who set the 'trap'.

Variation A sequence of moves that varies from the main line.

Waiting move A move that, while not achieving anything positive, does not weaken one's position.

Weak square A square which cannot be guarded by a pawn and upon which an enemy piece can be placed to his advantage.

Wings The knights' and rooks' files. Also called the flanks.

Zwischenzug An in-between move.

Zugzwang A position in which whoever has the move loses.

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